

THE SAN FRANCISCO BAY

January 3-9, 2001 • Vol. 35, No. 14 • FREE

GUARDIAN

The Best of the Bay ... Every Week

The FUNKIEST HOMOSAPIEN

Mosi Reeves talks with Del, Oaktown's original, futuristic, legendary rapper [p.38]

FIVE BIG LIES

Dissecting PG&E's propaganda war [p.19]

CUTTING THE MUSTARD

Paul Reidinger on Wasabi and Ginger and the ghosts of restaurants past [p.29]

STUCK IN TRAFFIC

Steven Soderbergh challenges the war on drugs — and loses [p.43]

Looking ahead: Del the Funky Homosapien makes music in his East Bay studio.

sfbg.com

This week: 2050 — the far right's new apocalypse, in Martin A. Lee's Reality Bites. Plus, the 10 worst corporations

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STACEY'S EVENTS



Tuesday, January 9th @ 12:30

EVOLUTION OF A WRITER

VINEETA VIJAYARAGHAVAN
MOTHERLAND

Indian-born author Vineeta Vijayaraghavan has written a beautiful coming-of-age novel and poignant story of a young girl who discovers that her home—her motherland—can be anywhere. Please join us as Ms.

Vijayaraghavan reads from her tender and graceful debut novel and discusses the writing process.

Wednesday, January 10th @ 12:30
LUNCHTIME ENLIGHTENMENT

PRAGITO DOVE

Shake out your post-holiday tension and relax as hypnotherapist Pragito Dove leads you through a few brief meditation exercises based on the teachings of well-known mystic, Osho



Tuesday, January 16th @ 12:30

LAURIE GOUGH
KITE STRINGS OF THE SOUTHERN CROSS: A WOMAN'S TRAVEL ODYSSEY

Laurie Gough's travel memoir garnered praise and awards when it was published in hardcover. Now in paperback, *Kite Strings of the Southern Cross* features Gough's insightful and wise reflections on the timeless magic of the tropics and the lure of the open road. Join us for a virtual vacation that is

sure to wash away your winter blues.

Wednesday, January 17th @ 12:30
MODERN SPIRITUALITY

LAMA SURYA DAS

AWAKENING THE BUDDHIST HEART

From the bestselling author of *Awakening the Buddha Within* and *Awakening to the Sacred*, comes an accessible, practical guide to applying the principles of Buddhism to our relationships with others and ourselves



Thursday, January 18th @ 12:30

EVOLUTION OF A WRITER

THOMAS SCOVILLE

SILICON FOLLIES: A dot.COMEDY

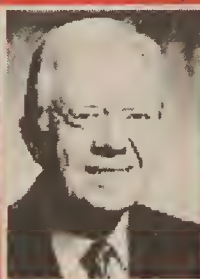
Thomas Scoville's first novel, *Silicon Follies* is a savvy, innovative, insider's take on life behind the bits and bytes, adapted from the popular series in the webzine, Salon.com. Scoville will read from his book and discuss the writing process, and his

transition from Silicon Valley businessman to writer and Internet provocateur.

Monday, January 22nd @ 12:30
KAREN MCCALL

IT'S YOUR MONEY: ACHIEVING FINANCIAL WELL-BEING

Now's the time to make your new year's resolution to



SIGNING ONLY
FORMER PRESIDENT JIMMY CARTER
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Stacey's is very proud to present a book signing with former President Jimmy Carter. In what is sure to become an

American classic, Carter writes about the timeless rhythms of countryside and community life in a sharecropping economy. His clean and eloquent prose evokes a time when the cycles of life were predictable and simple, yet the rules were heartbreaking and complex.

Tuesday, January 30th @ 12:00-2:00

become more financially savvy a reality! Join us as Karen McCall shows how to maintain healthy control over your finances and gain a better understanding of your personal expenditures.



Tuesday, January 23rd @ 12:30

MICHAEL MOON

FIREBRANDS: BUILDING BRAND LOYALTY IN THE INTERNET AGE

Michael Moon will discuss why so many companies fail in their efforts to position their brands on the Web, and will provide a comprehensive overview of how the Networked Economy can transform brands into distinctive market leaders and create

on-going customer loyalty.



Thursday, January 25th @ 12:30

EVOLUTION OF A WRITER

TRACY CHEVALIER

GIRL WITH A PEARL EARRING

Girl With a Pearl Earring burst onto the literary scene last January, earning widespread acclaim and becoming a New York Times best-seller. Now available in paperback,

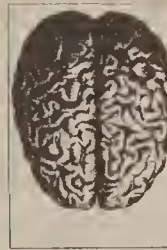
Chevalier's story brings Vermeer's painting to life with places and characters so real you can almost smell the turpentine. Join us as Chevalier discusses her haunting first novel and the writing process

Friday, January 26th @ 12:30

DAVE KANSAS

THE STREET.COM

In keeping with our January mini-series on financial health and well-being, Dave Kansas provides a street-smart and tech-savvy guide to picking, buying, and selling stocks in today's highly charged market. Here's a chance to ask an expert what you need to know in evaluating your stock portfolio.



Monday, January 29th @ 12:30

JOHN RATEY

A USER'S GUIDE TO THE BRAIN

From the bestselling author of *Driven to Distraction* comes a book that, for the first time explains in detail and with perfect clarity the basic structure and chemistry of the brain and how it shapes our perceptions, emotions, and actions. Perhaps he'll even provide insight into why those new year's res-

olutions are broken year after year!

Wednesday, January 31st @ 12:30

BEN BARON

BUSINESS SCHOOL ADMISSIONS ADVISOR

In cooperation with Kaplan Educational Centers, Stacey's is proud to present a session with business school guru Ben Baron. Baron is a frequent speaker on college and graduate school admissions, and the author of the *Business School Admissions Adviser*. He will discuss strategies and tips for helping students prepare for applying to business school and getting into the school of their choice. As a special bonus for event attendees, Stacey's will raffle a coupon good for 50% off the price of a GMAT preparation course at Kaplan.

AFFILIATE EVENTS



THE LEARNING ANNEX

Monday, January 8th @ 6:30pm

ROBERT KIYOSAKI

RICH DAD'S GUIDE TO INVESTING AND RICH DAD POOR DAD

In this life-changing course, Robert Kiyosaki will teach you the five simple lessons about money and investing his rich dad taught him.

This easy-to-understand informa-

tion will open your eyes to the way you look at money and investing. Please note: this event will not take place at Stacey's. Please note: This event will not take place at Stacey's, and advance registration is required. For location and registration information, please call 415-788-5500 ext. 5551 or click www.learningannex.com.



THE LEARNING ANNEX

Saturday, January 20th @ 1pm

ANNE LAMOTT

TRAVELING MERCIES

Anne Lamott is the bestselling author of *Bird by Bird*, *Operating Instructions*, and *Traveling Mercies*, among others. In this stimulating, fun, two-part seminar, Lamott will give you practical ideas, tools and techniques for freeing your creative spirit. Please note: This event will not take place

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INFORMATION SESSION:

Wednesday, January 10, 6:30 pm

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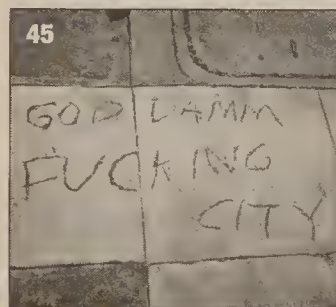
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in this issue

I had a party once in a bar with no lights. We had to drink fast, because the ice was melting and the beer was getting warm, since there wasn't any refrigeration, either. No power at all: the Jay 'n' Bee (now long since under new ownership) was having some financial problems and was a little late with the electric bill — so the day before my party, PG&E pulled the plug.

There wasn't any bailout for the Jay 'n' Bee. There won't be any bailout for the average residential or small-business customer who can't pay the massive increases in rates that the private utility is about to stick us with.

So why should we bail out PG&E? PG&E wasted more than \$6 billion on a dangerous, unnecessary nuclear power plant (Diablo Canyon), which the ratepayers are already being forced to pay off. PG&E pushed for deregulation (and utility lobbyists wrote much of the ultimate bill). PG&E has taken as much profit as it can out of California and used it to finance the company's expansion into a multinational conglomerate. PG&E quit spending money to make sure all of the trees near power lines were properly trimmed, so it could make even more profit, and wound up burning down

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Bay Guardian Community Fund

Launched in 1991 as our 25th-anniversary gift to the Bay Area, this annual fund has assisted many local nonprofit groups. This holiday season we once again ask your help in building community through heartfelt giving.

much of a Sierra foothills town.

PG&E's chief executive is making more than \$2 million a year.

I don't understand why the company's financial mess is my problem.

As Rachel Brahinsky reports on page 19, PG&E is mounting a huge public relations offensive to try to convince the state Public Utilities Commission to approve a rate hike that could send bills up by as much as 40 percent. But most of what the utility is putting out is completely untrue.

Here's what is true: Back in 1996, the state legislature — including the San Francisco delegation, Assemblymembers Carole Migden and Kevin Shelley, and Senators John Burton and Quentin Kopp — gave the private utilities exactly what they wanted. A few consumer advocates said it was a terrible mistake and would never work, and those people were right.

Kopp, who is now a judge, has since admitted he made a big mistake supporting deregulation. The issue will be back in the legislature this spring — and Migden, Shelley, and Burton should at least have enough sense not to fall for PG&E's lies again.

Tim Redmond
tredmond@sfbg.com

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Bookmarks

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The new apocalypse

Y2K was a bust. Now the far right aims for 2050. Martin Lee's Reality Bites every Monday. www.sfbg.com/reality

Not so fast on Ashcroft

Bush's hard right nominee for attorney general. Read Norman Solomon's MediaBeat online every Friday. www.sfbg.com/MediaBeat/150.html

Factory farms

Read Ralph Nader's In the Public Interest every Monday. www.sfbg.com/nader

The worst corporations

Ford and Amaco among the top 10 in 2000. Focus on the Corporation every Tuesday. www.sfbg.com/focus/114.html

High Definition

Steve Robles's weekly TV column. www.sfbg.com/media/high

TV picks

Fuel Cells: The Next Big Thing? — on KQED, channel 9, Fri/5, 9:30 p.m. — and other TV picks. www.sfbg.com/media/tv

'One Hundred Eggs a Minute'

Anthoni Patel watches local filmmaker Anita Chang's short, in VHS Nation. www.sfbg.com/AandE/vhs

One Hot Mama

Looseleaf, new short fiction every Thursday by Dan Leone. www.sfbg.com/looseleaf/65.html

Becoming a true campesino

Naim Sultan's Off Trail every Thursday. www.sfbg.com/offtrail/13.html

The Truth Hurts

Mistress Marisha's BDSM Q&A goes online every Wednesday. www.sfbg.com/truth

Fitting in

A new, uncut asc by Andrea Nemerson posts at noon every Friday. www.sfbg.com/asc

8 Days a Week

Our new a&e newsletter every Thursday via e-mail. Also, weekly highlights in Bookmarks every Tuesday evening. Sign up at www.sfbg.com/newsletter.html

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What a "total adventure" I started when I signed up with your club. After my first dinner at Palio D' Asti, I began dating the man I will spend the rest of my life with. We just closed on a home yesterday and we will marry in weeks.

We could not believe how perfectly lined up we were for each other and how easily we interacted in the Table For Six dining format. Our paths would never have crossed in a ZILLION years without your services. I cannot recommend your services highly enough.

For those who are tired of waiting for "something" to happen, I say, take the initiative. It's safe, fun and a classy way to meet people. I wish them all the success I've had! This does work!

Thank you from the bottom of my heart, and from the both of us.

Happily in love, thanks to Table for Six,

Shari S.
San Francisco



Julie Paiva, President

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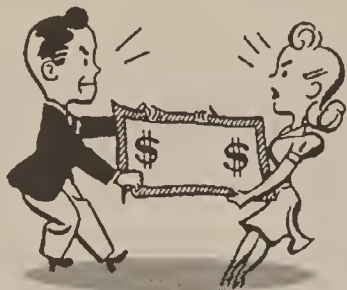
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letters to the editor

Stop all property seizures

I was glad to see your paper include homeless people's property rights as a subject the new Board of Supervisors should address, but your apparent assumption and acceptance that the city should continue to be allowed to call for the removal of homeless people's property is not acceptable and somewhat insulting ["A New Day for City Government," 12/20/00]. Homeless people's property, in and of itself, is *not* a police or public works issue. It is simply selective enforcement for the police and public works to routinely arrange for homeless people's property to be taken away when housed people are not subject to such treatment. If a housed person locks up their bicycle to a signpost in front of their house almost any length of time, that person doesn't have to worry about the police calling public works to haul their bicycle away nor worry about finding a "48-hour notice" to move it or lose it. However, if a homeless person locks up a legal shopping cart to the same signpost for merely an hour, that homeless person *has* to be worried about their property being targeted by the city even though the homeless person's property has the same right to be on the street as the housed person's. Furthermore, when the police arrest housed people, the property they have goes with them to jail to get when they get out.

How about making it a criminal offense for a police officer or public works employee to remove private property from public places when that property's existence in public does not violate any laws?

Timothy Craig Maschok
San Francisco

De minimis

Re: your Nov. 8 "endless conflicts" lament about Louise Renne ["Runaround Renne"]: The U.S. Supreme Court demonstrated by its Bush versus Gore king-making opinion that the appearance of impropriety — i.e., the spouse or relatives of the justices having direct links to the specific litigants — is of little or no real consequence to the judiciary. Nor has there been any uproar from the citizenry about Justice Scalia's or Justice Thomas's connections to the case upon which they ruled. Are you still surprised that there are also such "inconsequential" appearances of impropriety amongst the much lower level city attorneys, etc.? Our legal system clearly considers such matters de minimis.

Cary Dictor
Oakland

Why Yaki lost

On runoff night, I happened to talk to a precinct captain for the McGoldrick campaign. Her assignment had been to work the precinct Michael Yaki resided in. Normally, this would be a difficult battle as a candidate is expected to carry at least the precinct he or she lives in. But Yaki's neighbors generally had little love for the man and in fact considered him an arrogant little prick. Yaki lost his home precinct, 128 votes to 103.

Your paper deserves props for the success of the Clean Slate candidates despite such nastiness as the Argonaut's front-page article blaring about secret Clint Reilly money poured into the McGoldrick and Gonzalez campaigns. I

wonder if anybody's keeping an ongoing eye on any efforts by certain political consultants to end district elections as soon as possible. Ken Garcia's column was surely a secret feeler on this subject.

Peter Wong
San Francisco

Why Cuba lacks medicine

In his article, "O Havana!," Dave Wolman wrote that "Cuba's infrastructure is crumbling, and doctors cannot find medication for their patients, but not a peso is spared on the police force" [12/20/00]. One thing really has nothing to do with the other. Cuba can't "find" medicine because the embargo by the U.S., which controls most of the major pharmaceutical companies in the world, does not allow a majority of medicine to be sold to Cuba. It's easy to travel to Cuba and, from a capitalist state of mind, make incorrect assumptions about why things are as they are.

Yes, if all the U.S. police had nice, tidy uniforms (which they do), but there was no medicine for the people (which is a reality for the uninsured masses), we could assume it was because the government chose to spend its money on the police rather than on medicine. Hmmm ... now maybe there's a story that someone ought to be writing about.

Lea Aschkenas
Mill Valley

For the record

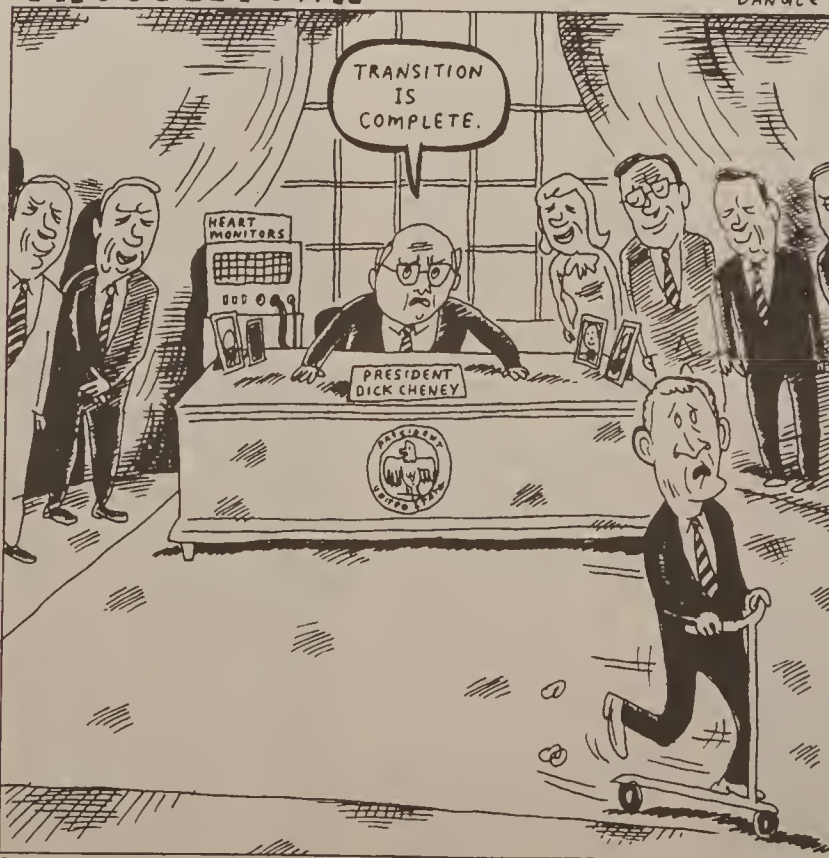
Political consultant Jack Davis says he was not involved in raising or spending any "soft money" in the San Francisco supervisorial races and was involved only in Amos Brown's re-election effort, for which he volunteered ("What Went Right," 12/20/00).

The Bay Guardian welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length), typed, and signed (unsigned letters will not be published). Please include a daytime telephone number for verification. Send to: Letters, Bay Guardian, 520 Hampshire, S.F., CA 94110, or e-mail to letters@sfbg.com. See more letters at www.sfbg.com/TalkBack/.

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TROUBLETOWN

BY LLOYD DANGLE



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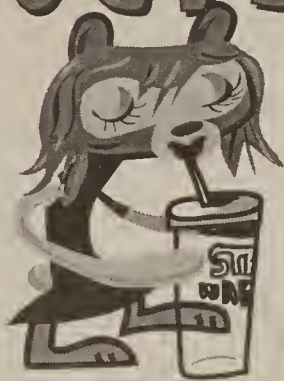
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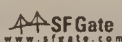
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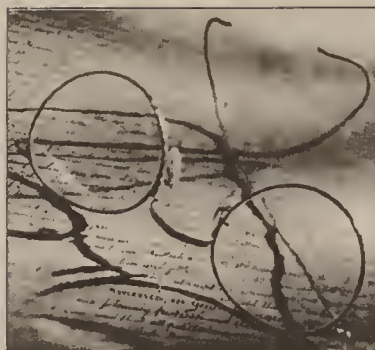
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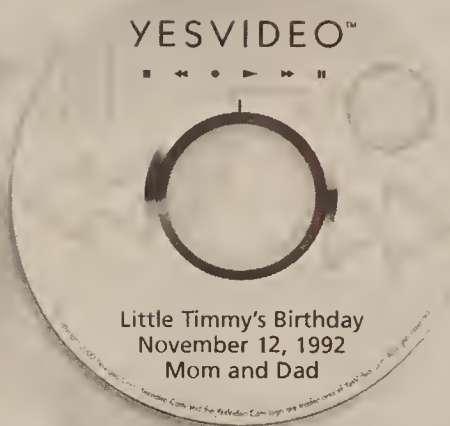
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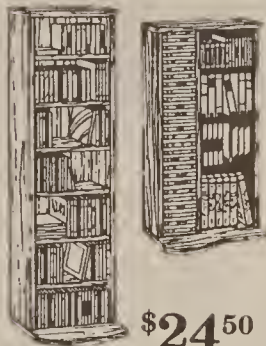
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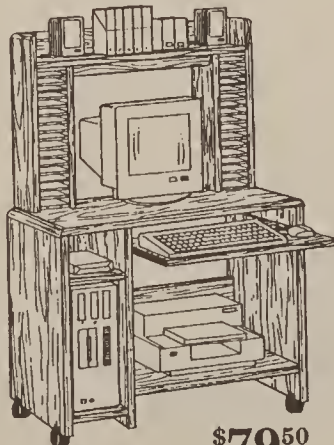
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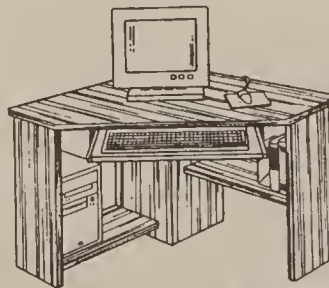
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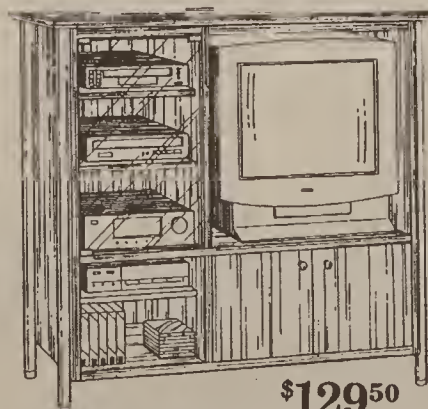
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Solving the energy crisis

On the front page of the Dec. 23 *Los Angeles Times*, there's a three-column picture of the head of the Los Angeles Department of Water and Power, waving triumphantly in front of a brightly illuminated DWP sign at the city's annual outdoor festival of lights. S. David Freeman is a hero, described in the *Times* as "L.A.'s Latest Luminary." And for good reason: there's no power shortage in L.A., no need to turn off Christmas-tree bulbs. Consumers there aren't complaining about their power bills or facing the prospect of choosing between electricity and food.

The contrast with San Francisco couldn't be more striking. No newspaper in San Francisco is going to put the head of the city's department of water and power in a triumphant photo on the front page. There's nothing to celebrate here: San Francisco officials for more than 80 years have allowed Pacific Gas and Electric Company to steal the electricity from the city's Hetch Hetchy hydroelectric dam, to keep cheap public power out of town, and to allow the citizens to be held in the yoke of a private power monopoly.

The difference between San Francisco, where residents and businesses are facing steep rate hikes and the prospect of more and more blackouts, and L.A., where they're lighting up the hillsides with abundant, cheap power, is one of the key lessons of California's worsening energy crisis. And it offers the only real long-term answer for the city and the state.

• • •

Public power has always been cheaper than private power, and the residents of cities like L.A. (and, locally, Palo Alto, Alameda, and Santa Clara) have always had lower electric bills. Now the difference between private and public power has become more dramatic than ever.

In a deregulated marketplace, private power rates are soaring, and the utilities are demanding even more. A recent lawsuit charges the state's largest power companies (including PG&E) with colluding to form a cartel that is holding back supplies to drive prices artificially high. And PG&E, which claims it desperately needs another bailout to avoid bankruptcy, is actually making record profits.

Meanwhile, Gov. Gray Davis has made an emergency trip to Washington, D.C., to seek help. He met by speakerphone with consumer activists back home and plans to announce a detailed energy policy Jan. 8. Davis seems reluctant to make any major policy changes, particularly any changes that will undo the damage caused by deregulation.

If Davis really wants to begin to clean up this mess, there are some simple steps he can take — and if he doesn't, the state legislature should (and the city's delegation, led by state senate president pro tem John Burton, should take the lead). For starters:

- *Don't give PG&E any rate hikes or any further bailouts.* With the deregulation bill, the private utility industry won a \$17 billion windfall to pay for bad investments (mostly in nuclear power). Over the past two years PG&E has been making sizable, in some cases record, profits — and using a lot of that money to buy up power plants around the country and to get into the electricity-generating business in developing countries around the world. It's hard to believe the company is really in such desperate financial straits.

Besides, as Nader points out, if PG&E were forced to declare bankruptcy, that wouldn't be such a horrible thing. The company would keep operating, and power flowing, while a judge sorted out the mess and oversaw a full financial audit of the company that would determine where the money really is. If a residential or small-business customer can't make payments on a PG&E bill, the utility has no mercy, and nobody offers a bailout: the power just goes off. Why should PG&E get special treatment that it won't give the rest of us?

At the very least there should be no rate hike until the CPUC has finished its audit of PG&E — and held extensive public hearings on the results.

- *End the deregulation experiment immediately.* The evidence of the past year shows without any doubt that the free market doesn't work as a system for allocating a crucial commodity such as electricity. (Robert Scheer points out in the *L.A. Times* Dec. 26 that the past decade of deregulation in general has been a failure; the power market is just the most obvious, and worst, example.)

- *Promote public power statewide and in cities and counties.* Publicly owned utilities have no incentive to gouge consumers, hoard power, or set rates artificially high — and everything they do is subject to public oversight and scrutiny. There's no reason why the state of California can't ultimately take over much of the power grid (although that would involve a massive, lengthy legal battle). In the meantime, the governor and the legislature can remove some of the obstacles to creating new municipal utility districts in local communities: for example, reducing the number of signatures required to place a MUD on the ballot and eliminating the power of local agency formation commissions to kill MUD efforts.

- *Promote conservation, not construction.* It's far cheaper, and more environmentally sound, to reduce power demand than it is to build new plants. No new plants should be built until the state has demonstrated that simple, cheap conservation programs can't meet all the demand.

Meanwhile, since Davis and the legislators have long bowed to the will of the private utilities, the city of San Francisco needs to be moving on every front to address the energy crisis. If you're angry about your PG&E bill, demand that the supervisors and the mayor do the following:

- *Move forward with the MUD,* which will bring the city its own cheap public power (see "The Green Choice," 6/7/00).

- *Direct the city's Sacramento lobbyist to oppose any further bailouts* and demand that the city's delegation in Sacramento support efforts to expand public power locally and statewide. Given San Francisco's historic Raker Act mandate, the city should take the lead here. The supervisors should immediately pass a resolution calling on the governor and the legislature to establish a real state public power authority and to remove all obstacles to local MUDs.

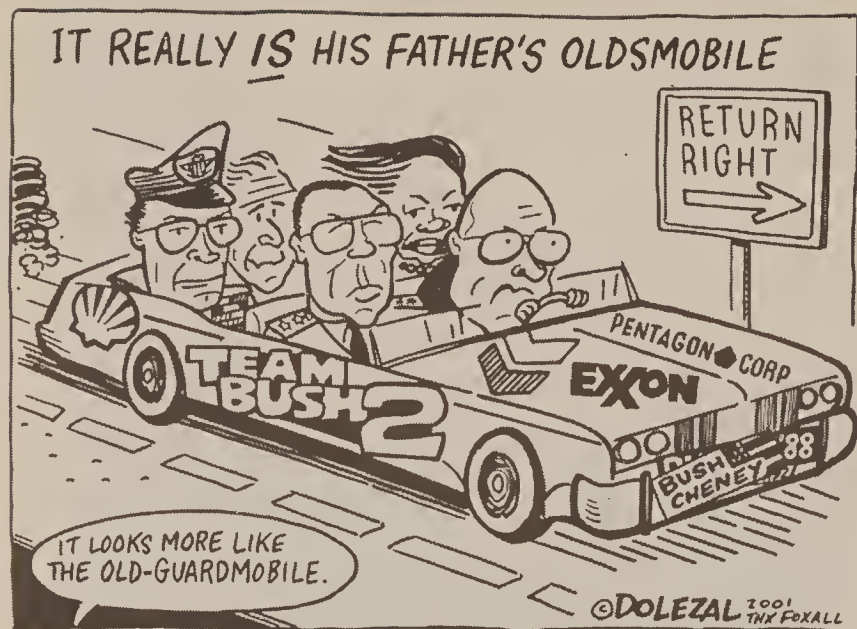
- *Conduct a complete investigation and financial audit of where the city's Hetch Hetchy power goes.* Thanks to disastrous sellout contracts signed in 1988 (see In This Issue, 12/27/00), Hetch Hetchy is actually losing money on its power sales these days. But there's no good accounting for how much of the power is lost, diverted, or stolen when it enters PG&E's grid at Newark.

- *Provide help and advice for people facing huge PG&E rate hikes* and create an ombudsperson to help citizens fight high bills and avoid shutoffs.

- *Hire an experienced, committed pro-public power general manager for the city's Public Utilities Commission.* It's ridiculous that San Francisco, the only city in the nation required by federal law to operate a public power system, can't even get a PUC director who supports and promotes the idea. Maybe S. David Freeman's looking for a new challenge. ❖

P.S. On Dec. 29 the San Francisco Local Agency Formation Commission voted 3-0 to reject an attempt by a PG&E front group to block the MUD from going to the ballot. Sup. Sue Bierman, at the end of a distinguished career on the board, was among those voting to clear the way for public power in San Francisco.

P.P.S. For an analysis of the crisis by energy expert Dan Berman, go to sfbg.com/News/35/14/Berman.html.



opinion

by beryl magilavy

A public auditor for S.F.

A patronage army of cronies, family, and friends hired outside the competitive process. City contracts granted to favored bidders. Incompetent management in city-funded programs. Political allegiance tied to financial "incentives." These allegations have appeared with increasing frequency in recent years. They blow over, and city government continues as before.

San Franciscans, wake up! True, government corruption is nothing new. Yes, these things happen in other cities. However, San Francisco residents seem blind to the fact that this activity hurts them, personally. They make no concerted effort to do anything about it.

As we slide down from the best economy since the gold rush, the city's streets are a disgrace; the housing shortage has become a crisis; the schools are falling apart. In the face of global climate change and an energy supply crisis, the city has eliminated its energy conservation bureau. Yet San Francisco's municipal budget would be the envy of many small countries. Where is the hole in the bucket?

There are some things that will make any government prone to corruption: a one-party state, a legislature too weak to be a check on the executive, and municipal management with no accountability for results. And all of those attributes have one thing in common: they stem from inadequate oversight. San Francisco has all of them, and it shows; we have one of the worst-run cities in the country (see its unimpressive showing among the 35 cities rated by Syracuse University's Government Performance Project).

While corruption in government has been around forever, other Americans have been more aggressive in getting the public services they pay for. Instead of just rolling over, they have become outraged when elected officials put themselves and their supporters before the public benefit. In other cities throughout the country, residents have demanded accountability, and they have received it.

In 1621 the Virginia House of Burgesses suspected local officials of skimming from the colonial revenue collections. They created the nation's oldest independent public auditor. San Francisco should too.

Public auditors look for waste, fraud, and the abuse of public trust. Transparency International, an organization promoting anticorruption efforts

worldwide, reports that corruption is most commonly found in procurement, revenue collection, law enforcement (especially among traffic police), licensing and permitting, the provision of services where there is a government monopoly (such as subsidized housing), construction permitting and land zoning, and government appointments.

Good government requires that these areas be regularly and publicly audited by people experienced in corruption investigation. Expert auditors know to scrutinize individuals who "assist" those who wish to transact business with government. They recognize that granting a contract to a favored party may be just the beginning, followed by a later failure to enforce performance standards or by the diversion of delivered goods for resale or for private use. Auditors can help agencies adopt and enforce standards of ethics.

Anticorruption investigations should supplement, not replace, audits already done by the Board of Supervisors' budget analyst and the controller. Those audits should be expanded to include a comprehensive performance audit program for all city agencies.

For real independence, the audit function cannot report to the mayor, who runs the executive branch, in which most activity subject to audit takes place. It should be located in San Francisco's legislative branch, the Board of Supervisors. The federal General Accounting Office, for instance, reports to Congress, not to the President.

However, it should be cushioned from the legislature's politics by reporting to a joint legislative audit and review committee of respected community leaders, chosen by the full board — not by supervisors individually. Its budget must be adequate to fulfill its mandate and remain secure from retaliatory reductions. It should be directed and staffed by qualified professionals, and its work should itself be audited.

San Francisco needs, to join the modern era, facing corruption head-on with the creation of an independent public auditor. Without one, the city will continue to shortchange its residents and fail to live up to its potential as one of the world's great cities. ❖

Beryl Magilavy is president of Sustainable City, an environmental group in San Francisco.

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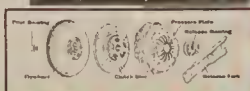
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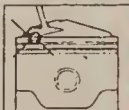
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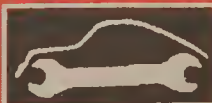
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Decked by the hall

Injured inmate's mom charges San Francisco's juvenile hall with neglect

By Cassi Feldman

San Francisco's juvenile detention center refused to provide adequate medical care for a 13-year-old inmate with a broken jaw until five days after the injury, according to claims filed against the city by the victim's mother.

Jorenda Bolden alleges that the staff of the Youth Guidance Center and the city failed to protect her son, Dranoel Brown, from harm and then ignored her complaints about his injury. In one claim, filed Oct. 20, she charges that a YGC counselor denied her son access to medical care, damaging "his emotional and physical state."

"They said I was a neglectful parent, but they're the ones being neglectful," she told us.

Bolden says that first and foremost she wants her son home, but she is also planning to seek as much as \$10 million in damages. Brown was sent to YGC in August after being charged

with, and later convicted of, cruelty to animals and making terrorist threats. He is scheduled to be transferred to a less restrictive facility when a spot becomes available.

Jesse Williams, chief probation officer at YGC, wouldn't comment on the specifics of the case because of the pending legal claims but said Bolden's allegations are false. "I met with her on two different occasions at my request," he said. "We have tried in earnest to respond to her issues and concerns."

Complaints like Bolden's are nothing new for YGC. In 1990 the Youth Law Center, a nonprofit public interest law firm, filed a 20-page suit against YGC. It charged the hall with conditions and policies that were "illegal, unnecessary, injurious, and degrading to the troubled children confined there." Although the suit was settled in 1993, Youth Law Center con-

See "Inmate," page 14

GUARDIAN PHOTO BY MIRISSA NEFF



Bolden stance: Jorenda Bolden is single-handedly taking on San Francisco's juvenile hall for failing to treat her son's broken jaw.



Energized: Harvey Rosenfield of the Foundation for Taxpayer and Consumer Rights (left), standing outside last week's Public Utility Commission hearings, is fighting the push for rate hikes by PG&E and other utilities.

Public power steps closer to the ballot

By Rachel Brahinsky

Removing another roadblock to a municipal utility district ballot measure, the San Francisco Local Agency Formation Commission has reaffirmed its earlier decision directing the Board of Supervisors to call for a MUD election "without delay."

In a 3-0 vote Dec. 29, LAFCO turned back appeals to the commission by both PG&E and its front group, the Coalition for Affordable Public Services. (Two LAFCO members were absent.)

The next day PG&E announced that it probably will not fight the decision in court. "It's certainly not the direction we're headed," PG&E spokesperson Lester Olmstead Rose told the *San Francisco Chronicle*.

City Attorney Louise Renne supported LAFCO's action, although it

circumvents steps she has previously said are necessary in forming a MUD. We asked Renne if she now plans to support the measure. Her office's response: "We stand by our consistent advice about the formation of a MUD," spokesperson Nathan Ballard said. ❖

Radio drama

Pacifica clamps down on New York's WBAI-FM

By Daniel Zoll

In a move reminiscent of the firings that sparked weeks of protests at Berkeley's KPFA-FM in 1999, the national management of Pacifica Radio Network has abruptly ousted several longtime staff members from its New York station.

Critics say the moves are an attempt to tone down the station's politics and may be another move toward the commercialization of Pacifica.

"A coup took place this weekend," Eileen Sutton, an unpaid WBAI-FM news staffer who is among those now banned from the community station, told us. "Pacifica is enacting its strategy of trying to colonize the network, just like it tried to do in Berkeley."

Late on the evening of Dec. 22, Pacifica executive director Bessie Wash arrived at WBAI with security guards and changed the locks at the station. The following day, Sutton said, only people whose names were on a list with front-desk security were allowed into the station, a change from the usual open-door policy at

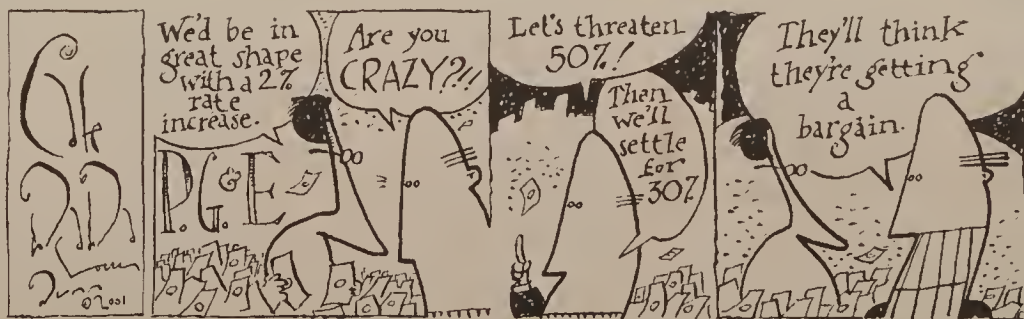
the building.

The following morning WBAI program director Bernard White and morning-show producer Sharan Harper received hand-delivered letters saying they had been fired, effective immediately, and banned from entering the building. Pacifica fired 10-year station manager Valerie Van Isler in late November.

Harper said Pacifica did not give a reason for her termination, but she speculated that it was because she had spoken out over the firing of Van Isler. "It was my vocal objection to intervention in station matters by the Pacifica Network and my objection to the firing of our former station manager," she said. Pacifica failed to consult staff before replacing Van Isler, as required under network bylaws, Harper said.

The network has hired WBAI afternoon talk show host Utrice Leid as acting station manager. Calls to Pacifica's Washington, D.C., headquarters seeking comment on the WBAI situation were not returned by press time.

See "WBAI," page 14



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news on **guard**

Inmate

From page 13

tinued to monitor the hall over the next six years.

Bolden, a nurse's aide who lives on Potrero Hill, told us she knew something was wrong as soon as she saw her son the evening of Sept. 11. "I noticed that his jaw was swollen in two places, and it was hanging over to the side," she said. He could barely speak, but he slowly explained that he had been punched in the mouth by another inmate earlier that day.

Bolden was outraged. According to one claim, she took her concerns to the supervising counselor. She suspected that her son's jaw was broken and demanded that he get an X ray. But, the claim states, the counselor told her that her son "saw a nurse and was fine."

When Bolden returned the following evening, she was terrified by her son's worsening condition. "His glands were swollen up on his neck," she said. "He had a fever. He couldn't chew his food. They just kept giving him Motrin."

On Wednesday, she says, Brown was finally brought to the dentist's office inside YGC. He waited for two hours, but the dentist never showed up, so Brown was sent back to his ward, where he remained for another day and a half. Finally, on Friday, he was brought to San Francisco General Hospital, where doctors confirmed that he did, in fact, have a fractured jaw.

The following Monday he had his jaw wired, after which he could not eat solid foods for two months. During

that time, Bolden alleges, YGC did not provide him with adequate nourishment. "He was hungry all the time," she said.

Rather than admit their mistake, she claims, YGC staff retaliated against her and her son. "If they know you're complaining, they take away some of the kid's privileges," she said. "I've been hollered at, embarrassed, lied to." Bolden, who is also a nondenominational minister, says she used to be allowed to visit the chapel on Friday nights to pray with her son. But after the incident, she states in one claim, they barred her from the chapel.

Bolden has not yet found a lawyer to take on her case, but she did get some pro bono advice from one well-known attorney: Mayor Willie Brown. Determined to be heard, she met with the mayor in October during his monthly "open door" day. When she told him what happened, she says, the mayor advised her to get two lawyers and sue both YGC and the city so that they couldn't just

"They said I was a neglectful parent, but they're the ones being neglectful."

Jorenda Bolden

blame each other.

Dan Macallair, director of the non-profit Center on Juvenile and Criminal Justice, says that the mayor himself bears some of the responsibility for the continuing problems at YGC. "I've been following this for 15 years," he told us. "After almost \$25 million spent on what was supposed to be juvenile justice reform during this administration, essentially nothing has changed. It may have even gotten worse." ❖

E-mail Cassi Feldman at cassi@sfbg.com.

WBAI

From page 13

Pacifica critics say that the holiday firings and lockout are arbitrary and politically motivated and that they signal an attempt to undermine the station's independence.

"This is a further move on the part of Pacifica to take control of the network and to destabilize it for its own agenda, which is unannounced but apparent to me," said Sherry Gendelman, chair of KPFA's Local Advisory Board in Berkeley.

That agenda, critics suspect, is to commercialize the network, replace its radical politics with a more mainstream message, and possibly sell off one or more of the stations (as at least one board member has proposed).

Pacifica management has tightened its grip on programming in re-

cent months. In October the network imposed a new set of rules on Amy Goodman, host of the popular national program *Democracy Now!*, which she said would undermine the program's editorial independence and restrict her free-speech rights (see "You Can't Keep Goodman Down," 11/1/00).

Bay Area-based Pacifica board member Tomas Moran said he and three other board members sent a letter to network management, protesting the WBAI firings. He said that Wash never consulted them.

"As a board member," he said, "I think it's outrageous that I have not been notified, let alone given some justification of why it was done." ❖

For more information visit www.SavePacifica.net.

E-mail Daniel Zoll at dzoll@sfbg.com.

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Organize against Bush's inauguration

Saturday, Jan. 6, help welcome our illustrious president—"select" George W. Bush into office with a powerful protest on Jan. 20, the day of his inauguration. Bring your skills and ideas to an organizational meeting sponsored by the International Action Center. 1 p.m., International Action Center, 2489 Mission, Suite 24, S.F. Free. (415) 821-6545.

Anarchists unite

Sunday, Jan. 7, the Bay Area Anarchist Alliance holds a café night to discuss possible participation in the upcoming presidential inauguration protests, to prepare for a skill-sharing workshop on housing, and more. Dinner is provided. 7 p.m., Long Haul Infoshop, 3124 Shattuck, Berk. Donation requested. (510) 239-2239, ext. 6041.

Kids and the city

Tuesday, Jan. 9, Debbie Alvarez, director of the Department of Children, Youth, and Their Families, speaks on how the city's strategic planning will mesh with new Proposition D mandates. Coleman Advocates for Children and Youth's Campaign for Kids encourages youth and their families to attend, ask questions, and voice their concerns. Noon–2 p.m., Coleman Advocates, 459 Vienna, S.F. Free. (415) 239-0161, ext. 24.

Peltier's last chance for freedom?

Through Saturday, Jan. 20, during his last days in office, President Clinton is reviewing Native American political prisoner Leonard Peltier's case for clemency. The 8th Circuit Court of Appeals acknowledged that the Federal Bureau of Investigation coerced witnesses into testifying against Peltier, that evidence was fabricated, and that a ballistics test proving his innocence was suppressed. Archbishop Desmond Tutu, Nobel laureate Rigoberta Menchú, Rev. Jesse Jackson, the late Mother Theresa, and countless others have called for his release. But the FBI has been lobbying hard against freeing the ailing Peltier, whose name was absent from a recent list of 60 prisoners pardoned by the president. This may be Peltier's last chance for freedom. Call the White House and your local representatives, and urge them to support clemency for Peltier on the grounds that he never received a fair trial. White House comment line: 1-800-663-9566 (toll free) or (202) 456-1111. White House fax: (202) 456-2461. Sen. Barbara Boxer: (202) 224-3553. Sen. Dianne Feinstein: (202) 224-3841. Rep. Nancy Pelosi: (202) 225-4965. For updates and more information, visit www.freepeltier.org.

Save community radio

In a struggle reminiscent of KPFA-FM's, the national management of Pacifica Radio Network has fired the station manager, the program director, and several longtime staffers at New York's WBAL-FM — home to the award-winning show *Democracy Now!* — and changed the locks, in a move to undermine the pro-

gressive WBAL's independence. Call or write Pacifica and urge the network to end the lockout, reinstate the fired station workers, and cease its harassment of WBAL employees. Write to Pacifica Foundation executive director Bessie Wash, Pacifica Foundation, 2390 Champlain, N.W., Washington, D.C. 20009, call 1-888-770-4944, ext. 348 (toll free), or e-mail

FALCON1591@aol.com. Forward a copy of your correspondence to Fairness and Accuracy in Reporting, at fair@fair.org. For more information go to www.savepacificanet.net or www.fair.org/activism/pacifica-history.html.

Mail items for Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to

(415) 255-8762; or e-mail camille@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at sfbg.com/action. ❖



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PG&E's propaganda war

Unmasking five big lies from the private utility's P.R. campaign. *By Rachel Brahinsky*

Pacific Gas and Electric Company has its back against the wall. The ratepayers are already angry, and next month, when prices go up by as much as 26 percent, they're going to get even angrier. If PG&E succeeds in lifting the state's cap on rates, the prices could soar even higher: in San Diego, many people's bills have tripled. Before the winter's out, some low-income customers may well be forced to choose between electricity and food.

So the utility is cranking up its propaganda machine and scrambling to put some positive spin on what almost everyone now agrees has been a failed experiment in deregulation. The latest example is this letter, which the company inserted into 4.6 million customers' bills in December.

PG&E — which helped author the deregulation bill — says it is deep in debt because it hasn't been allowed to pass on to customers the high prices it has to pay for power. But there's something the utility executives aren't telling you: PG&E's parent corporation (Pacific Gas and Electric Corporation) is making big profits (in part by exploiting those same high energy prices).

Corporate officials insist that PG&E Company and PG&E Corporation are two very different entities — but that's wrong on its face. PG&E Corp. CEO and president Robert Glynn, for example, is also the chair of PG&E Co. And PG&E Corp. stockholders own PG&E Co. In fact, according to company spokesperson Staci Homrig, the stockholders paid for the letter below.

PG&E's interest in deluding the public about these connections is clear. The company wants consumers to pay more for power — and has to cry poverty to get away with the rate hike. But in the first three quarters of this year, PG&E Corp. posted record profits of \$753 million, a 40 percent increase from the same period in 1999. And, according to the Utility Reform Network (TURN), the corporation's operating revenues for the third quarter were the highest in company history. Cumulatively, PG&E Corp. took in profits of \$2.1 billion between 1997 and the third quarter of this year. TURN reports that profits rewarded shareholders and financed new investments in unregulated assets worldwide.

Here's how the lies stack up:

Lie no. 1: Power games

PG&E wastes no time in making a statement that is patently false. The letter states that the company doesn't "make a nickel" from power generation, but as California Public Interest Research Group energy associate Susannah Churchill told us, "If you're talking about stranded cost recovery, the bailout money that they've gotten from consumers [under deregulation], it's not a nickel, but \$10 billion instead.... That was part of the legislation that they brokered."

Under deregulation, PG&E is supposed to sell off the majority of its generation facilities — which includes 174 hydroelectric dams spanning the state from north to south — by the end of the year. Meanwhile, however, the company is still operating a lot of those plants. According to TURN, PG&E earned net profits of \$1.5 billion from utility-owned generation between January 2000 and October 2000.

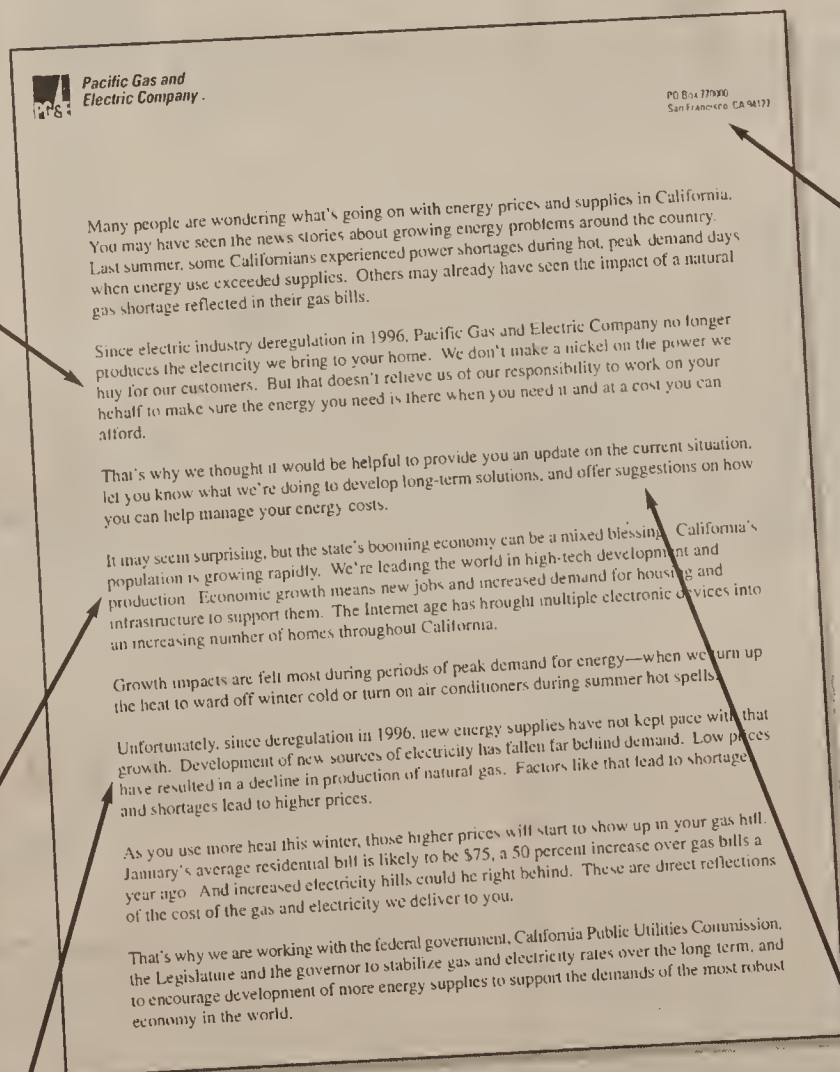
PG&E claims that it doesn't produce your energy because all of the power the company produces is sold to the Power Exchange, the central agency that controls the flow of electrons statewide. The utility then buys back that power, plus a little more, to distribute to its customers. So PG&E is selling you PG&E power.

Lie no. 2: The market myth

The utilities are spinning this yarn as fast as the mainstream media can pick it up. But customers in San Diego, who have already felt the painful pinch of free-market electricity rates in California, have another take on the story. In November the San Diego-based Utility Consumers Action Network filed a class-action lawsuit against a group of power generators. UCAN, which filed on behalf of the nearly 10 million customers of the three big utilities (including PG&E), contends that the generators have worked together as an electricity cartel to control supplies and raise the cost of power. Among the generators named in the suit: Pacific Gas and Electric Energy Services Inc., another one of PG&E Corp.'s affiliates.

Lie no. 3: Who sets rates?

Reading this paragraph, you'd think that PG&E was simply watching events unfold, that the utility had no influence in the rate-making process. Again, this is patently untrue. Not only did PG&E help write the deregulation law, but the company is perpetually filing requests with the state to raise rates (and using its powerful political lobbying operation to get those hikes through). In the current request, PG&E is asking for a 26 percent increase in rates immediately, and the company wants the rate cap lifted. After that, PG&E is seeking reimbursement from customers for the high cost of power this year. And the company is pushing aggressively for more money: PG&E has tried to get state and federal courts to overturn the California Public Utilities Commission's five prior decisions denying exorbitant requests and is lobbying legislators to push the rate hike through. After holding three days of hearings last week, the CPUC is slated to announce the next step Jan. 4.



Lie no. 4: The illegal monopoly

PG&E would like you to think that you have no alternative but to buy its power. The deregulation bill the company helped write made it almost impossible for other private competitors to get a foothold in the market. But the truth is, PG&E has no business selling power in San Francisco anyway.

San Francisco is the only U.S. city mandated by federal law to run a public power system. The 1913 Raker Act allowed the city to build a dam in the Hetch Hetchy Valley of Yosemite National Park — as long as the city used the dam to deliver cheap public power to residents. But thanks to PG&E's political influence, that mandate has been thwarted for 87 years, and PG&E has maintained an illegal monopoly over the city's electric business.

Last summer the Coalition for Lower Utility Bills circulated a petition to form a municipal utility district, a public agency that could help the city live up to that mandate. The petition, submitted with 24,000 signatures to the city, is on hold until the Board of Supervisors calls for an election on whether to form the district. Statewide, the energy crisis has catapulted the idea of public power to center stage. Consumer advocate Harvey Rosenfield has promised that if the state won't protect consumers, he will spearhead an initiative campaign that would create a statewide public power system to keep rates low, like existing public agencies already do.

Lie no. 5: It's your fault

It's nice of PG&E to offer advice on how customers should manage their money and control electricity costs, and indeed, conservation is a cheap and effective way to reduce energy demand. But the implication is that customers' bills are soaring because they're using too much power. In fact, bills are soaring because PG&E is making too much money — and paying its executives plenty.

According to the company's 1999 proxy statement, the company's top brass are doing just fine with your money. PG&E Corp. CEO Glynn, who also serves as chair of the board of PG&E Corp. and chair of the board of PG&E Co., earned more than \$2.05 million in 1999, including bonuses. That's a 63 percent increase from the year before. Gordon R. Smith, senior vice president of PG&E Corp. and CEO and president of PG&E Co., earned a total of \$1.02 million, 60 percent more than in 1998. ♦

For more information on PG&E, deregulation, and public power, go to www.sfbg.com and www.sfinud.org.

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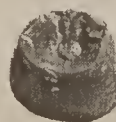
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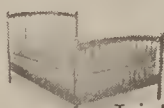


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In bed with Karlyn Lotney

Meeting FairyButch's alter ego. By Karen Solomon

In Bed with FairyButch is one of San Francisco's most notorious queer burlesque shows. A monthly mainstay at the now defunct CoCo Club for the past five years, FairyButch is looking for a new home. And Karlyn Lotney, event coordinator, MC, entertainer, and the woman working the tux with the FairyButch persona, is confident that something will come up. She's already found a temporary home for her most recent FairyButch events: the annual Hannukah Hoe-Down was held at the El Rio, and her New Year's Extravaganza was at Il Pirata. As for the next few debauches she'll MC, that's up to the goddess.

This self-made self-marketer, event promoter, and writer is a great contributor to San Francisco's dyke community and beyond. She has accomplished what few club operators and organizers have been able to do: keep a regularly organized lesbian weekend event going (there are occasional IBWFB coed nights as well), keep it fun and well attended, and keep it fresh for half a decade.

The hallmarks of a stage event Lotney-style include sexy first-time strippers, a dash of education by way of Lotney's patented brand of sex and relationship advice, and the laugh-out-loud stage antics and humor of Lotney's crew. The In Bed with FairyButch crowd is used to such scenes as drag performances, onstage lap dances, and various naughty games to get girls (and sometimes boys) kissing and making dates onstage.

In a serendipitous streak of showbiz luck, Lotney fell into the job. Trained as a hairdresser and nearly broke when she moved to San Francisco 15 years ago, she was too busy clubbing and dating to give any serious thought to her career. "I've never had any formal education in any of the things I'm doing now," she says. "I have no training in performance, no business training. I was a hairdresser [by trade] and bar trash for 15 years!" The event started as a fundraiser for the original *On Our Backs* magazine (where FairyButch was a columnist) but took on a life of its own, staking a career path for Lotney that she intends to follow all the way to the top.

A feather in the cap of the IBWFB events is that it attracts a very diverse crowd. A scan of recent attendees re-

vealed hi-butch and hi-femme and everything in between: women in their 50s, girls in on fake IDs, local SoMa hipsters, and bridge and tunnelers alike. "I have a diverse audience, and mixing it up gives dykes a chance to be ambassadors to different kinds of folks," Lotney says.

Another unique feature of the IBWFB events is the sultry, steamy energy that fills the room. Lotney's amplified sexuality penetrates every as-

pects of her life.

She is well versed in teaching and counseling on the subject of sex; she served as a Peer Sexuality Educator and launched the Queer Student Sexual Health Project while at the university. She's also been a volunteer with San Francisco Sex Information Hotline, and she's worked at Good Vibrations

For Lotney, sexuality and performing in the public sphere aren't just about entertainment; they're about making a statement. Taking to heart the feminist injunction that the personal is political, Lotney views her stage shows and her writing as making a public statement. "It's a political action for me to be who I am and to press myself into the public view," she says. "I'm a queer icon, but I need to

be seen in the mainstream to send that message of normalization." Lotney is proud of the power of visibility, and she adds, "[Dykes have] made great strides lately: we've gone from being silent to being a pathology to being a fetish to being a market, and a part of that is just mass representation." Being in the public eye, Lotney says, has its benefits, such as the women who will go out of their way to meet her, but it also has its complications. Karlyn Lotney the person is often confused with FairyButch the character, and Lotney is quick to point out that they're not one and the same. "Often if I'm dating someone, they will think that I, Karlyn, am FairyButch, but she's a character and only about 10 percent of who I am. I'm mellower and butcher. People will [think] that I'm more of a switch and more woman-identified than I really am."

Despite the confusion, both Lotney and FairyButch would like to see their mutual development in the public sphere continue. Lotney's book, *The Ultimate Guide to Strap-On Sex* (Cleis Press) is in its second publishing, and she's working on her next title. She also continues to write and teach workshops on female sex and anatomy to women and men. And so as not to be left out of any media, she's also working with an Internet radio station and assisting in the development of a FairyButch animated Web series and a series of educational sex videos. However, despite her hyperactivity, she's won't be satisfied until she has her own talk show. "My main career goal is to have Oprah's job," she says. "For me, that would be perfect." ❖



pect of the show, and a goal for her is to

bring people together in a sleek manner that would put Chuck Woolery to shame. "Ever since I've been conscious, I've been desiring, and it became very clear to me early on that I'm a very sexual person," she says. Sex, sexuality, and gender were always in the forefront of her life, and rather than trying to suppress these interests, she instead worked her career and her performance around them. Of course, it doesn't hurt that there are gorgeous naked girls onstage, either.

Despite Lotney's protestations otherwise, her background prepared her well for a career in what can only be called performative gender and sexuality. At 25 she enrolled as a double major at UC Berkeley, studying both English and visual and literary representations of sexuality. There she learned to write, to think, and to express herself, and she learned the ins and outs of sexuality as a science and a

since 1991. Currently her sex and relationship advice columns are published in *Curve*, on PlanetOut.com, and in her own self-published newsletter, among other places.

Sex is what Karlyn Lotney does, and it's her erotic energy that fuels the turbine of the FairyButch stage performance, and is likely a huge part of the cabaret's success. "The reality is that I need money to live in S.F., and I've chosen to pursue work that is entertaining and fun to me that feels authentic and is square in my interests," she says. "That's what I'll continue to do."

Looking for Ms. Goodbar

Got any suggestions for a new home for FairyButch? Lotney is looking for a new space to host the biweekly event, and potentially a dance club bearing the FB brand.

Ideally the space would hold 300 people or so, preferably with seating for most of them. The venue should be willing to commit to a women's-only night once a month on a Friday or Saturday. And the space must be queer-friendly and sex-positive: in Lotney's own words, "Things get pretty naked and pretty randy. We're not flagrantly illegal. We definitely draw the line at penetration."

Any suggestions? Contact Karlyn Lotney at fb@fairybutch.com.

K.S.

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Where is Ms./Mr. right?

Q: I am a very beautiful, full-figured woman. I go out pretty regularly to mostly the same bars to enjoy the entertainment and spirits, sometimes with friends, but mostly alone. I have a very friendly, welcoming personality, but I am single. Why don't men want to be more than friendly with me? I haven't been "in a relationship" for many years now, but I have had and do have plenty of "friends." I even have friends for whenever I just want to have sex. Everyone says, "You're beautiful" and "You'll find the right one." So now I'm asking you: what do you think it is? It's not like I'm boring or stupid or ugly. I just don't get it.

Q: I have dated four to six women within a two-month period, and after the first date they never call me back. I did everything a real gentleman has to do, and still they don't call me back. I think of those women all the time and play with myself at night and think what it will be like to have some sex with not just any girl. I want a nice girl. I am a 26-year-old virgin waiting to explode and have some sex with a girl. I am not ugly or a dog, just a perfect gentleman looking for some friendship and love from a special woman.

It's not easy to ignite a spark in a dark nightclub or even, for some, under the nervous circumstances of a first date.

A: Man or woman, there usually has to be some sort of spark of sexual interest (some call it chemistry) for a person to want to investigate further the possibilities of a sexual or romantic relationship. It's not easy to ignite such a spark in a dark nightclub or even, for some, under the nervous circumstances of a first date. Some people do meet and click and seem to just glide naturally down that rose-strewn path to romance, but most find their sweethearts in situations where circumstances conspire so that they keep on seeing each other, despite the absence of any particular spark, until perhaps one spontaneously combusts. Ongoing situations like a classroom or work or a neighborhood or a sports team or a circle of the friends of friends are all possibilities. So find something you like to do that brings you into contact with likely candidates and some place where you can show yourself to best advantage (in terms of looks or intellect or manners or wit), and keep on doing that. If it doesn't pan out, try something else that also fits the bill. Try any resource at least three times, to give it and yourself a fair chance, before moving on to another one. Other than bad luck, or choosing to fish for carp in a catfish pond, the best feedback as to what you might be able to do differently will come from those who know you best. Ask them to be honest with you, and really hear what they have to say.

Q: We are in our late 60s and in a five-year, monogamous, committed relationship. My lady friend says that she "likes making love" with me, but she does little to cooperate in the process — legs clenched together for the longest time, not touching me, keeping her body under cover, taking her nightgown off only during the final minutes, etc. After foreplay for about half an hour, it usually takes another 45 minutes of incessant clitoral stimulation, and even that does not always lead to orgasm. I am physically exhausted by that time, and sometimes my erection has subsided. The frequency of our sexual encounters suffers. What to do? She is shy sexually. She probably never masturbated very much and refuses to talk about it. If I say something about her slowness in reaching orgasm, she will surely see it as a criticism, and if in fact she can't help it, I will only have hurt her feelings. What are your ideas?

A: It's time to change the pattern of your lovemaking, not from the position of criticism but of enhancement. She is dealing with the teaching of her times as well as her own (perhaps natural) reticence. Five years together seems like a stable enough basis from which to encourage her to do a little exploring. Start by asking her if there is anything she's heard or read of that she'd like to try. Make some suggestions: hot tubbing, erotic massage, body painting, oral sex. Look at (tasteful!) erotica together to see if she will volunteer any attractions. If nothing is forthcoming, start asking for small but meaningful changes from her. "I really wish you would caress me more" or "Come to bed nude so we can enjoy that lovely skin-to-skin contact." Occasionally go for your own orgasm at your own speed rather than hers. If that looks or feels like a quickie slam-bam-thank-yon-ma'am, so be it. You can let her know that you were overcome with passion (what woman doesn't love to hear that?) and bring her to orgasm after your own. ♦

Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum (www.askisadora.com) or by writing to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.

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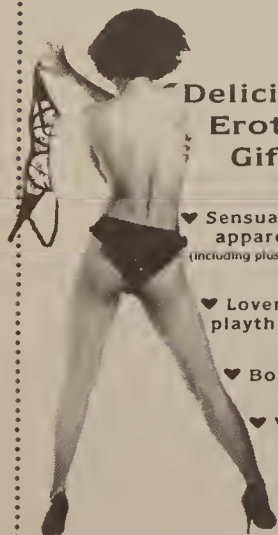
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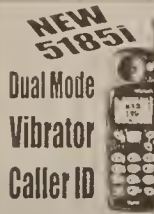
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D&D

Like every other geek in the universe, I played Dungeons and Dragons (D&D) when I was a kid. And thus, also like every other geek in the universe, I recently dragged my office chair-imprinted ass over to the theater to see the breathtakingly stupid movie version of *Dungeons and Dragons*.

It's true that I had been warned. For weeks I had been reading incredulous postings on the Internet from gamers whose prodigious imaginations were actually strained to the breaking point by this flick. They just couldn't believe that something so foul and brainless could be perpetrated in the name of their beloved role-playing game. Even the good bits — swooshing digital dragons, satisfyingly Claymation-ish beholders, and sparkly Elf kingdoms — couldn't rescue a plot that was not only nonsensical but also racist and sexist to boot.

Damn, I thought to myself as I left the theater, was the real D&D like this? Full of dumb chicks who need rescuing, queeny evildoers, and a black Stepin Fetchit-style thief right out of Spike Lee's worst nightmares? Did D&D limit our dreams with stereotypes instead of teaching us to reimagine the world?

I had a vivid memory of myself at age 12, spending hours with my dorky friends at a store called Gamesmanship, poring over graphs built out of hexagons, clear plastic 20-sided dice, and the latest dungeon modules. My buddies Dave and Rob vied for DM (dungeon master) status, and I spent days rolling up characters, trying to create the perfect half-elf, chaotic, neutral thief. We argued over bags of holding, the price of horses, and whether one should roll for damage points when a character had gotten drunk.

It wasn't always innocent fun. Dave got kicked out of Catholic school for playing D&D, which was rumored to be satanic. And I had my first taste of sexual harassment during a D&D campaign led by a new, 18-year-old DM who interpreted my character's high charisma to mean that he could occasionally roll the dice to see if I would be raped in the local tavern. In fact, that rape-riddled campaign convinced me to quit playing D&D forever. I subsequently turned to science fiction and fantasy for my epic adventure fixes.

But the problems I had with D&D followed me. And those problems all had to do with the way D&D taught me to view human nature. What D&D shares with, say, Robert Jordan's best-selling *Wheel of Time* fantasy tome series or the notorious *Gor* universe is that it works with archetypes: characters are good or evil, lawful or chaotic. They can be fighters or magic users, clerics or thieves. Gamers these days sometimes complain that they prefer other role-playing games (RPGs) because they allow for more subtle shadings in character creation. And even Gary Gygax, the former insurance underwriter who invented D&D, has abandoned his creation to develop the more open-ended *Legendary Adventures*, a game Gygax calls "rules lite."

When players and DMs get used to archetype-based adventures, it affects their expectations about other kinds of narratives. Just as J.R.R. Tolkien's *Lord of the Rings* series influenced what gamers wanted to see in the early days of D&D, the game D&D has affected what fans expect and desire in movies, books, and even real life. They want characters who conform to type, and whose abilities and actions can therefore be logically extrapolated. Thus, it is perfectly rational for a DM to view rape as a likely outcome of male-female relations in a tavern full of fighters — after all, fighters can be violent, and rape is violence; therefore, all fighters are statistically likely to commit rape.

In the movie *Dungeons and Dragons* you can see this archetypal system taken to its logical conclusion, because it incorporates modern racist caricatures like the black Sambo, a "humorously" incompetent servant. And the evil guy who chases the (white, male, strong) main character looks and acts like a leather queer who can't decide whether to penetrate our hero with his sword or something else. The cultural logic at work: black characters are statistically likely to be stupid, and evil characters are statistically likely to be queer. Roll the dice on that one.

As wretched as it is, the movie *Dungeons and Dragons* is simply a bumbly obvious example of what goes wrong when we allow archetypes to control our stories. This is only a crime if we continue to read and watch bad stories. What I worry about more are the ways "stories" affect our expectations about the people we meet outside the realm of fiction. ❖

Annalee Newitz (lolth@techsploitation.com) is a surly media nerd who needs a good RPG once in a while. Her column also appears in *Metro*, *Silicon Valley's* weekly newspaper.

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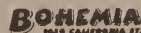




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travel
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Boogertown

For years, it had called to us. A point on the map. A name devoid of context, but rich in meaning.

Boogertown.

It's a name that hovers somewhere between *Hee Haw* and *Deliverance*. A place where we imagined pencil-legged girls balanced babies on jutting hips before dropping out of high school. A city of sin eaters, snake handlers, and future NASCAR drivers. Maybe Boogertown, N.C., should suggest something even darker, swampish, primal: the sole preserve of real Southern spooks and haunts, the bogeyman, the thing at the foot of the bed.

When we spotted Boogertown on a road map at a gas station, we were finally compelled to visit. When someone told us about Booger Mountain, nestled within its borders, it became an obsession. We envisioned a sunbathed green slope. Booger Mountain stands at the edge of Gastonia, close to the South Carolina border. Maybe in its shadows we'd hear the ghosts of Native American warriors, or see a dead Confederate soldier, his bloody gray uniform a chimera in the haze.

At last we found a free afternoon and decided to make the trek from Charlotte to Boogertown. Figuring out directions to Boogertown was easy with Mapquest, but locating Boogertown in real life turned out to be a major challenge.

As we drove south on Route 321, we left the modern skyline of Charlotte for a B movie South. Exhausted strip malls sold Baptist-brand salvation, big hair cosmetology, and porn in adjacent storefronts. Stores sold bait, used clothes, eight-track tapes, and shotguns. Pickups with gun racks replaced SUVs. When we stopped at a gas station, a man with bruised knuckles and only half his teeth gave directions to Boogertown. He flirted with both of us, switching from one to the other in a jerky fashion, like a bisexual with ADD.

When we neared what seemed to be the heart of Boogertown, the scenery went suburban. Soon prefab houses with expansive lawns dominated the streets. We drove past a huge country club. We had left the desperation, the slack-jawed Luddite resentment of the Reconstruction South and landed in Anytown, USA. Worse, we couldn't find downtown Boogertown anywhere. It seemed as if the whole place had been swallowed by the wave of yuppies avoiding Charlotte's property taxes by moving to Gaston County.

We stopped at a second gas station, one that on our map appeared to be in the dead center of Boogertown. A teenager stood outside smoking and speaking on his cell phone. He shrugged when we asked about Boogertown, and claimed never to have heard of the place. He didn't seem very impressed when we told him that he was right in Boogertown's heart. He wanted us to leave. We could feel his hostility crackle in the air.

If Boogertown had ever had a life of its own, it had been assimilated totally into the Gastonia sprawl.

Fresh from that disappointment, we almost didn't bother searching for Booger Mountain. The first few people we asked about it claimed it didn't exist. Could it be a mythical place, like Shamballa or El Dorado?

Finally, we stopped at yet another gas station, where both of the women working behind the counter claimed no such mountain existed. Here we saw Moon Pies marketed for Halloween: Orange Moon Pies, the ultimate marketing crime against nature and insult to the glory of the Old South. And in the cooler rested sweating bottles of banana-flavored Yoo Hoo.

The South can exist without rampant racism. The South can survive the influx of Ohio natives in khaki shorts. But the South cannot rise above the loss of Moon Pies and Yoo Hoo sodas in their natural chocolate state. No Booger Mountain, and now a culinary atrocity that seemed to wipe away the past. Mournfully, we admitted defeat and headed for the exit. Just then a large middle-aged man walked up to us and began giving very precise, straight-faced directions to Booger Mountain.

First there was a mountain, then there was no mountain, then there was one again.

The man told us that Booger Mountain had lost its original name. A real estate developer had turned Booger Mountain into a gated community for the county's richest. Those high-rolling socialites had no desire to live on Booger Mountain. They would probably buy orange Moon Pies for their orthodonticized offspring.

Following our guide's directions, we finally stumbled on the entrance to this community, simply called the Mountain. The Booger-less community warned trespassers to stay out, but we forged ahead, driving up into an enclave containing massive, exquisitely built houses ripe for an issue of *Architectural Digest*. God could not have afforded one of these homes without doing a bit of insider trading.

How can we describe the view from the Booger summit? We could see for miles, across lush forests and gorgeous fields. For those who could afford to live here, the Booger heights offered an unspoiled view very different from what we could see on the ground. Even if we missed seeing the Old South in Boogertown, we had a view of the Old Old South from Booger Mountain. We were as gods, looking down on the little people through a veil of primordial green.

We left with a deep disquiet, despite experiencing nature's tranquillity. When Booger Mountain is gentrified, what's next? ❖

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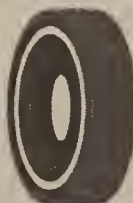
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The exorcist

By Paul Reidinger

There are times, when you're sitting in a restaurant, when you get a bit of that *Christmas Carol* effect: visitation from the ghosts of restaurants past. You remember being there before, eating some other kind of food amid some other sort of decor that was part of some earlier incarnation that came to grief. It can be an eerie experience, particularly when the ghosts seem to be wandering through a new venture that seems equally doomed.

I had that feeling a year or so ago at Bistro Lan, which had opened up in a corner space at Van Ness and Vallejo, on the west side of Russian Hill, occupied not too long before by Bella Luna. That trattoria, in its death throes, had one evening served me a plate of spoiled, ammoniac crab. We were virtually the only people in the restaurant, and we had been seated at a drafty table in the front window, as if we were a Macy's holiday display. We sent the crab

back and were comped a different dish, but, to say the least, I wasn't surprised when I learned soon after that Bella Luna had gone down.

I wasn't surprised when Bistro Lan went under, either. Too much deep-frying passed off as "fusion." On the other hand, the space continued to look splendid: lots of warm, burnished wood, a handsome bar — all in all, like a baby Stars. But I wondered if the space was subtly cursed; I wondered if, despite the high-visibility location at a busy corner in a well-to-do neighborhood, there was just something hopeless about the space.

With the advent, a few months ago, of Wasabi and Ginger, I don't wonder anymore. The new restaurant isn't fancy — just a solid neighborhood place serving a standard Japanese menu (of sushi and grill items) in an environment that, at last, has been thoroughly made over.

This last is an important point. What better way to cast out the

ghosts of previous flops than by dramatically redecorating their haunts? The English-men's-club burnished wood has been painted over with serene pastels. The drafty window space where I was served bad crab has been turned into a kind of private dining room, screened off from the rest of the restaurant. And behind the bar now looms a giant aquarium, a huge cube of blue, in which gourami and other tropical fish dart and glint.

Fish. Japanese cooking has long recognized that the best way to deal with fish is not to cook it. Even the gentlest cooking methods are harsh, and they tend to obliterate fish's fine pastel qualities. Better just to slice it up and serve it raw, whether as sashimi, nigiri, or some kind of roll, such as San Francisco, chunks of crispy, spicy tuna bundled with pieces of avocado and topped with tobiko (\$6.95).

We Occidentals do seem to favor rolls, whose complexity helps distract our attention from the doubtful matter of eating raw fish. But I can't imagine anyone not warming to the hiram nigiri: slices of fresh halibut, creamy as butter and with a pleasant lemony tang, simply arrayed on rice balls (\$6.95). Or the fabulously meaty albacore (\$3.75).

Good as the raw fish is, some of the best items on the menu are in fact cooked. We devoured the beef short ribs (\$3.95), which turned out to be tabs of tender, well-spiced meat flapping from elongated coins of bone. We devoured the wakame salad, a tangle of deep green seaweed dressed with a toasted-sesame vinaigrette (\$3.50). And we'd never had anything like the dobin-mushi (\$5), a light miso broth laden with prawns, clams, and mushroom caps and served in a dainty ceramic teapot that held far more than one might have guessed.

The soupy heart of the dobin-mushi expands nicely, at lunchtime, into nabe udon, a rather epic bowl of seafood (including salmon) and cabbage (\$7.95). Or, if soup doesn't appeal, there's yaki soba, a sprawl of noodles tossed with shrimp and bok choy in a rich soy-influenced sauce (\$5.95). Or, in an echo of Bistro Lan and Bella Luna, deep-fried star, a star-shaped flour skin stuffed with crabmeat and shrimp (\$3.95).

That's about the only ghost of the past you'll find haunting Wasabi and Ginger. The rest have been artfully exorcised. ♦

Wasabi and Ginger. 2299 Van Ness (at Vallejo), S.F. (415) 345-1368. Lunch: Mon.-Fri., 11 a.m.-2:30 p.m.; Sat.-Sun., 11:30 a.m.-2:30 p.m. Dinner: daily, 5-11 p.m. MasterCard, Visa. Pleasantly quiet. Wheelchair accessible.

GUARDIAN PHOTO BY RORY McNAMARA



This house is clean: Wasabi and Ginger, at Van Ness and Vallejo, appears to have cast out the ghosts of flopped restaurants past; pictured here, manager Ken Deng, with the special sushi platter.

Without Reservations

Servers of the world ...

If there is an issue in the restaurant business that excites more controversy than the practice of tipping, I have not come across it. My recent comment that tipping is "inherently condescending" drew a rebuke from a reader, Lawrence Klein, who wrote that "accepting a service without compensating the workers who perform same is ethically much worse" than leaving a gratuity.

Of course, that is precisely my point. Service workers *should* be adequately compensated — by their employers. Payment of a fee for service should not be left to the discretion of the customer, any more than payment for food should be. Service, food, and ambience are all part of the same experience provided by a single establishment: the restaurant. We, as customers, don't assume that we have the right to adjust the food bill to reflect our views as to the food's quality and preparation, so why do we assume that we do have that right with respect to service? If the food's bad, we complain to management, and the dish in question is either replaced by another or taken off the bill. The same principle should apply to service. But the presumption should certainly be that the service will be good and the server paid accordingly.

I also think that replacing tips with a set service charge built into menus would reduce diners' overall level of stress — one of the reasons people go out to dinner in the first place. The bill would come, and you would just pay it, and everyone would be happy, unless there had been some issue with food or service. My point has always been that restaurant servers are indeed professionals working in a hectic, high-pressure environment, and they should be treated and paid as such, not like traveling salespeople.

Is all this utopian? Quite likely. We are entrenched in a culture of tipping that now extends far beyond the precincts of restaurants. And it might be that the French system, including the service charge, simply wouldn't work even if implemented.

"Have you ever been to Hong Kong?" inquires Kathleen Walker, another reader. "I was there about 6 or 7 years ago and the tip is included in the bill and I hear the owner just takes it. You would not believe how bad the service is and I think it's because they know they get the same amount no matter what."

Well, that's pretty ugly, if true, but it's also a management-labor issue that customers are going to have a tricky time trying to parse. Especially with their mouths full.

Paul Reidinger
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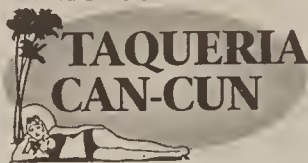
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dine **cheap eats**
by dan leone

I got you, babe

I didn't like the way the beer babe on the beer babe poster was looking at me, so I said something. "Stop looking at me like that," I said.

"What?" she said, all innocent.

"I'm a married man," I said.

She said, "I'm a poster."

Her point taken, I relaxed a little bit about the way she was looking at me. "Do you know what you want?" asked the waitressperson, who was also the cook and everything else at John's Coffee Shop on Mission Street, between 23rd and 24th.

I looked at the menu. I looked at the beer babe. "One minute," I said.

"Take your time." The waitressperson who was also the cook slapped two fistfuls of shredded potatoes onto the griddle. Hash browns.

I was sitting at the counter right in front of her — best seat in the house. The beer babe poster was on the wall at the end of the counter, on my immediate left. On my right: the rest of the restaurant, which consisted of the rest of the counter, a faux-wood-grained Formica one, well worn, and with cracked orange vinyl swivel stools, backs and all. The booths behind me were made of the same stuff. Then there was a wood-panel wall, but the wood didn't look very woody. I looked at the floor: fake-tile linoleum.

What a fauxy place! The foxy beer babe, in fact, was its second-most genuine feature, first being some real plants — unless I was fooled by them. Come to think of it, what was a white chick doing on a beer babe poster for Hite beer, which I think is Korean? And what's a beer babe poster doing anyway in a restaurant that doesn't even serve beer, let alone Hite? And why, while we're at it ... well, Doc, what of this fetishistic fascination for beer babe posters over all other forms of faux pornography (such as *Playboy* magazine, a page of which I stepped over afterward on the sidewalk, and it didn't speak to me) — especially considering that I don't really even like beer?

At the risk of sidestepping three intriguing questions with one omelet, I was ready to order. "I know what I want," I told the waitressperson when she returned to the griddle from delivering someone else's order. "I want the rice omelet."

Unfortunately for John's Coffee Shop, and me, and everyone — even the Hite Whitey over there — they didn't have the rice omelet. Even though it was on the menu, under John's Specials, or House Specials, or just, Specials. No mention anywhere of days of the week or times of day. They didn't have it, so I had to order hot cakes and sausage and an egg. The Western, they call it (\$4.95), and it pretty much sucked ass.

Whereas the rice omelet, I just know, was going to be good. And it came with hash browns, which looked great. Shortly after ordering, I had to watch her spatulate those two golden toasty grids of griddle-sizzled spudage onto plates, and it almost made me change my order, but I didn't. I don't know why.

"Because you're weak?" said the beer babe. She said it like a challenge, teasingly, like she wanted me to maybe kiss her.

"Hey, watch it, babe," I said. "You know, I've been known to take posters like you off the wall of a place and home with me."

"I dare you," she said.

Didn't. It was the day after Christmas Day. She wasn't half as hot as the Coors Light hottie I ripped off of Bobby's some time back. And anyway she was right: I am weak.

Then the food came, and it was weaker than me. The pancakes were small and thin and rubbery, all three of them stacking up about as high as one of some places' cakes. The butter was margarine. And the best thing about the sausage links was that there were three of them. They were edible for about five minutes, and then they were dry and kind of perfumy tasting.

The egg was good.

And I know that rice omelet was going to be great. It has bacon and ham in it, along with all sorts of other things, like rice, and it comes (when it comes) with hash browns and toast for five bucks, or five cents more than my meager meal. Which I couldn't even finish.

Would I go back?

No. Not unless I knew they were going to have their specials, or else to rip off that beer babe poster after all. I noticed on the way out that they have two of them. The other one, same babe exactly, same pose, is on the wall across from the cash register, right next to a Banana Republic poster of an Alaskan sled dog with David Bowie eyes, designer gloves in mouth. Weird ... And right next to the door, too, ready to run. ❖

John's Coffee Shop. 2738 Mission (at 24th St.), S.E. (415) 826-5770. Mon.-Fri., 7 a.m.-5 p.m.; Sat.-Sun., 7 a.m.-3 p.m. Takeout available. Credit cards not accepted. Wheelchair accessible.

Dan Leone is the author of *Eat This*, San Francisco (*Sasquatch Books*), a collection of Cheap Eats restaurant reviews, and *The Meaning of Lunch* (*Mammoth Books*). You can find short stories by Leone each week in *Looseleaf*, on sfbg.com. New installments go up every Thursday at www.sfbg.com/looseleaf/index.html.

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Winter garden

It's been a quiet week at 20th Street and Capp, my home turf, out there between the sunflowers and the Razor scooters. Actually, the sunflowers are gone now, their huge heat-seeking faces withered down to plate-size whorls of seeds, little black-and-white-striped sunflowers packed in tight concentric circles. It's so surprising, living in a city, to see even something as mundane as a sunflower seed in its natural habitat. And to remember that while a symbolic mind might see joy in that proud, sky-arching plant, with its petals thrown back to worship the steady perambulations of the sun, that fat orange flower is there to be a seed-delivery system, cleverly arranged as a bird buffet. Knowing this, of course, doesn't have to detract from the uplift that the flower provides; one of the joys of a garden is its ability to be both rooted in the earth and aspiring to heaven, in whatever literal or symbolic way the muddy-fingered gardener wishes to view it. The symbols — seeds going down into darkness, new growth coming up into light; the smallest effort rewarded with extravagant beauty; the cycles of growth, fruition, and decay — are so obvious, so harmonious, that thoughts of faith and grace cannot be far from any gardener's mind, especially as the year wheels toward its own moment of death and rebirth.

Right now this garden's longevity has me amazed. Now, I know it doesn't snow here, but it does get pretty darn nippy, with slashing rain and blankets of low, sullen fog. But the short, chill days haven't deterred the lettuce, the broccoli rabe, or the sage. True, the basil began to blacken before Thanksgiving, and my neighbor's tomato plants have collapsed into a welter of tangled stalks bearing just a few glowing fruits. Once-exuberant striped marigolds are slowly shriveling back to brittle, bush-shaped brown stalks. But the dark green broccoli rabe is thriving, spreading wide dark green leaves for the snails to hide under, unfurling broccoli-budded stalks dotted with bright yellow flowers. Not too many of those, unfortunately; with only about a yard square to plant in, I planted my seeds too close together and couldn't bear to thin out a single hardy sprig, especially after a snail-and-bug assault that left numerous sprouts chomped down to the dirt. The snails adore the broccoli, and while I'm all for happy coexistence, it doesn't stop me from evicting their slimy little feet back down to the grass every time I catch them up on the leaves.

With such a small garden, I'm protective of everything I grow. But the broccoli rabe gets extra bodyguarding because it has a taste that can quickly become a craving and because it's one of those hit-or-miss items that can turn up in local markets for weeks and then disappear for months. Broccoli rabe, or rapini, is one of the best of the hardy winter greens — not as biting as mustard greens, but not as mellow as chard. Like the rest of those pungent greens, it's both amazingly good for you and not something you want to chow down on raw. Sautéing brings out a sweetness to soften its bitter bite. It marries beautifully with polenta and pasta, especially the little ear-shaped orecchiette, which cup the chopped greens into perfect bites. Garlic has a natural affinity for broccoli rabe, as do anchovy and hard salty cheeses such as Parmesan and pecorino.

For an easy weekday dinner, get a big pot of water boiling, then wash a bunch of broccoli rabe, snapping off any particularly tough stems. Lightly steam your greens until they are just barely tender. Scoop them out of the steamer onto a cutting board to cool off, then dump your pasta into the (hopefully) violently boiling water. Turn the flame down quickly so the whole thing doesn't foam up over the pot. Now chop your greens with a couple cloves of garlic — or more, if you like very garlicky pasta. Warm a couple tablespoons of olive oil in a big pan and toss in the greens and garlic with a couple mashed filets of anchovy (if you're so inclined) and a quick shake of red-pepper flakes. Don't think you have any red pepper flakes? Poke around in your cabinet — there's probably a little plastic cup back there full of them, left over from the last time you ordered a pizza. By the time you've grated some cheese and gotten the greens sizzling hot, the pasta should be done. Drain the pasta and toss everything together in whatever hot pan's big enough to hold the whole thing — either the sauté pan or the pasta-boiling pot. Add just a little salt (the anchovies and the Parmesan will add a good kick of salt, so don't go overboard) and some freshly ground pepper, and gently scatter in the grated cheese. If you've got spinach lying around, you can shred it up and add it to the broccoli rabe as it sautés. The same goes for turnip greens or beet greens, both of which will come home with you for free when you buy a fresh bunch of turnips or beets. Just be sure to wash them both very well, as topping off a root vegetable can leave its greens very muddy by association. And by the way, happy New Year! ❖

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The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The skinny Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range

¢ less than \$7 per entrée

\$ \$7–\$12

\$\$ \$13–\$20

\$\$\$ more than \$20

Critic's choice

Cafe J keeps a low decorative profile, but the Basque dishes really rock. The *pariatta* — a reinterpretation of seafood paella, seasoned with ginger and cilantro — is one of the best restaurant dishes you're likely to eat in this town. And the Basque-style mussels aren't far behind. (P.R., 11/00) 1708 Church (at 29th St.), S.F. 970-1095. French/Basque, D, \$\$, MC/V.

Recently reviewed

Chenery Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting (lots of stairs!) and an eclectic American menu with plenty of sly twists. A worthy addition to the city's array of first-class neighborhood restaurants. (P.R., 11/00) 683 Chenery (at Diamond), S.F. 337-8537. American, D, \$\$, MC/V.

Masala means "spice mixture," and spices aplenty you will find in the south Asian menu. Don't miss the chicken tikka masala, and be sure to order plenty of *nan* to sop up the sauce with. (P.R., 11/00) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. Indian/Pakistani, L/D, \$, AE/DC/DS/MC/V.

Sushi Groove continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, \$, AE/DC/MC/V.

On the cheap: vegetarian

Ananda Fuara serves a distinctly Indian-influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. Service is friendly and swift, prices low, and you can get *dal* with practically everything. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, ¢, cash only.

Herbivore: The Earthly Grill is adorned in the immaculate-architect style: angular blond-wood surfaces and precise cubbyholes abound. Lasagna with tofu ricotta gave hardly a clue that it was cheeseless, and the pesto-toast appetizer was amazingly rich. (E.S., 3/97) 983 Valencia (at 21st St.), S.F. 826-5657. Vegetarian, L/D, \$, MC/V.

Legume brings a stylish vegetarian menu to the heart of Noe Valley. Goat cheese enlivens many of the dishes; fresh produce, much of it organic, does the rest. (P.R., 8/00) 4042 24th St. (at Castro), S.F. 401-7668. Vegetarian, B/L/D, \$, MC/V.

Downtown, Embarcadero

Anjou is the *other* restaurant on Campton Place — a lovely little warren of brick and brass serving an unpretentious, and sometimes inventive, French bistro menu. (P.R., 11/98) 44 Campton Place (at Stockton), S.F. 392-5373. French, L/D, \$\$, AE/DC/DISC/MC/V.

B44 brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$\$, AE/MC/V.

Elisabeth Daniel combines, like a Swiss watch, elegance, precision, and beauty, and the result is one of the best restaurants in the city. The food is haute but limber French, the interior design gracefully muted, the service of the highest order. Extremely pricey. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, \$\$\$, AE/MC/V.

First Crush goes the average wine bar one better: it's also got an excellent full-service restaurant in the basement — a stylish grotto done up in hues of grape and sun. The food marches from the kitchen like a well-trained brass band; the flavors are big and direct, to match all those California wines. (P.R., 4/99) 101 Cyril Magnin (at Ellis), S.F. 982-7874. California, D, \$\$, AE/DISC/MC/V.

Fleur de Lys There's a definite midnight-at-the-oasis feel to this sophisticated and very formal restaurant. For a sublime experience, order one of the multicourse prix fixe meals, available in both omnivorous and vegetarian styles. (Staff) 777 Sutter (at Taylor), S.F. 673-7779. French, D, \$\$\$, AE/DC/DISC/MC/V.

MacArthur Park still occupies a gorgeous hrick cavern in the Barbary Coast, but the restaurant these days is more a neighborhood spot than a destination, and the emphasis seems to be on takeout. The slabs of baby back ribs are paradoxes of first-rate meat, anemic sauce, and overcooking. But the place is comfortable, and comfortably nostalgic. (P.R., 7/99) 607 Front (at Jackson), S.F. 781-5560. Barbecue, L/D, \$\$, AE/MC/V.

MoMo's San Francisco Grill The new American food at MoMo's is surprisingly excellent (if it's been a while since you've had macaroni and cheese, have it here, with cubes of Black Forest ham), and the interior decoration is opulent, with prairie-style furniture, wood trim, dark-green carpeting, and dimpled leather upholstery on the banquettes. (P.R., 11/98) 760 Second St. (at King), S.F. 227-8660. American, BR/L/D, \$\$, AE/MC/V.

Paragon has left behind its sports-bar, fratty Marina incarnation to become, near the Giants' new ballpark, a stylish haven of gastronomic Americana. The food ranges from burgers to foie gras, touching lots of points in between. Something for everyone in a strikingly vertical space. (P.R., 5/00) 701 Second St. (at King), S.F. 537-9020. American, L/D, \$\$, MC/V.

Pastis Gerald Hirigoyen's restaurant near Levi Strauss Plaza has the goofy charm of a modern art museum but, as at Fringale, his other spot, the menu gives light-handed refinement to the lusty dishes of *la France profonde*. Hirigoyen, who's from Bayonne, in the French Basque country, also favors the occasional Basque touch, such as stuffed piquillo peppers. (P.R., 4/99) 1015 Battery (at Green), S.F. 391-2555. French, L/D, \$\$, AE/MC/V.

Plouf Mussels 10 ways — need we say more? Plouf knows its turf, and that's surf. All the

seafood sparkles at this chic spot tucked away on pedestrians-only Belden Place, though mussels are a house specialty, impeccably fresh and served in brimming bowlfuls. Lots of outdoor seating reinforces the French-café feel. (S.R., 5/98) 40 Belden Place (at Bush), S.F. 986-6491. French, L/D, \$\$, AE/MC/V.

Ponzu opened early in 2000 but is likely to be remembered as one of the year's best new restaurants. Its menu ranges across south Asia with stylish agility — tangy Vietnamese carpaccio, Mongolian lamb loin, cilantro-charged monster noodles — at strikingly reasonable prices. The décor manages to be warm, bright, and modern without going over the top. (P.R., 2/00) 401 Taylor (at O'Farrell), S.F. 775-7979. Asian, B/D, \$\$, MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

Tlaloc rises like a multistorey loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipian burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, ¢, AE/MC/V.

Town's End enjoys a reputation for a fabulous weekend brunch (getting in can be a trick), but the restaurant serves a polished California menu at dinner, too, when getting a table is a lot easier. The best items are seasonal, of course, such as a late-summer salad of heirloom tomatoes, and the kitchen handles fish with real flair. (P.R., 11/98) 2 Townsend (at Embarcadero), S.F. 512-0749. California, B/BR/L/D, \$\$, AE/DC/MC/V.

Tu Lan has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't look as easy and taste as good. (Staff) 8 Sixth St. (at Market), S.F. 626-0927. Vietnamese, L/D, ¢.

North Beach, Chinatown

Black Cat won't be remembered as Reed Hearon's best restaurant, but it does offer many satisfying dishes at reasonable prices. Seafood linguine and Singapore noodles represent the best of the kitchen's low-key effectiveness, and Hearon's signature iron-skillet-roasted mussels are reliably fine. (P.R., 9/99) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V.

Da Flora advertises Venetian specialties, but you won't find much in the way of seafood or risotto here. The pastas are tours de force of balance and composition, while notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (P.R., 4/99) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V.

Dalla Torre Tucked away on the northeast slope of Telegraph Hill, this is one of the most inaccessible restaurants in the city. The multi-level dining room — a cross between an Italian country inn and a Frank Lloyd Wright house — offers memorable bay views, but the pricey food is erratic. (P.R., 4/99) 1349 Montgomery (at Union), S.F. 296-1111. Italian, D, \$\$\$, AE/DC/DISC/MC/V.

Enrico's Sidewalk Cafe remains a classic see-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a treat. (S.R., 5/98) 504 Broadway (at Kearny), S.F. 982-6223. Italian, L/D, \$\$, AE/DC/DISC/MC/V.

House of Nanking never fails to garner raves from restaurant reviewers and *Bay Guardian* readers alike. Chinatown ambience, great food, good prices. (Best Of's, 1994) 919 Kearny (at Columbus), S.F. 421-1429. Chinese, L/D, ¢.

Maykadeh Persian Cuisine is a great date restaurant, classy but not too pricey, and there are lots of veggie options both for appetizers and entrées. Khoresht bademjan was a delectable, deep-red stew of tomato and eggplant

with a rich, sweet, almost chocolate undertone. (E.S., 2/97) 470 Green (at Grant), S.F. 362-8286. Persian, L/D, \$, MC/V.

Michelangelo Cafe There's always a line outside this quintessential North Beach restaurant, but it's well worth the sidewalk time for Michelangelo's excellent Italian, served in a bustling, family-style atmosphere. The seafood dishes are recommended; approach the post-prandial Gummy Bears at your own risk. (Staff) 597 Columbus (at Union), S.F. 986-4058. Italian, D, \$.

Moose's is famous for the Mooseburger — an estimable patty of ground beef with fine fries — but the rest of the menu is comfortably sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.

Tavolino At popular Tavolino, the emphasis is on cicchetti, starter-sized portions of raw, grilled, or sautéed seafood, a few meats, and a wide variety of vegetables. Perhaps due to the share-and-share-alike emphasis of the menu, the restaurant is geared towards larger parties; couples can often be shunted off to a strip of banquette seating. (S.R., 7/98) 401 Columbus (at Vallejo), S.F. 392-1472. Italian, L/D, \$, AE/MC/V.

Zax belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. From a goat-cheese soufflé with apple-fennel slaw to braised lamb shank with pancetta-scented white beans, the food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

SoMa

Asiasf Priscilla, *Queen of the Desert* meets Asian-influenced tapas at this amusingly surreal lounge. The inexpensive fusion food comes and goes (best bets: beef burger, spicy minced chicken), but the drag-queen burlesque spectacle draws a varied audience that's a show in itself. (P.R., 9/98) 201 Ninth St. (at Howard), S.F. 255-2742. Fusion, D, \$, AE/DC/DISC/MC/V.

Azie Chef Jody Denton's menu is spit-and-polish, from a dazzling plate of nine hites (including a fabulous crab pot de crème) to such miraculous sauces as the tangerine-curry number that accompanies a batter-fried whole Thai snapper. (P.R., 1/00) 826 Folsom (at Fourth St.), S.F. 538-0918. Fusion, D, \$\$\$, AE/DC/MC/V.

Basil A serene, upscale oasis amid the industrial supply warehouses, Basil offers California-influenced Thai cuisine that's lively and creative. (S.R., 3/95) 1175 Folsom (at Eighth St.), S.F. 552-8999. Thai, L/D, \$, AE/MC/V.

Big Nate's Barbecue is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, \$, MC/V.

Bizou Chef-owner Loretta Keller's Provençal-influenced menu is big on flavor, from a pissaladière like flat bread topped with caramelized onions, cheese, and olives to grilled duck breast with slices of roasted peach. This restaurant is sure of itself; there is no overreaching. (P.R., 9/99) 598 Fourth St. (at Brannan), S.F. 543-2222. California, L/D, \$\$\$, AE/MC/V.

Le Charm is the perfect spot to settle into a padded banquette and order wine and lamb chops and lovely little crème caramels. (S.R., 2/98) 315 Fifth St. (at Folsom), S.F. 546-6128. French, L/D, \$\$, MC/V.

Chat House Bright murals mark this spot for coffee, late-night eats, or a casual lunch. Stop in for a hite before a show at the Coco Club, downstairs. (Staff) 139 Eighth St. (at Minna), S.F. 255-8783. California, B/L, ¢.

Enzo's is worth finding, not just for the credible tiramisu (enhanced with raspberries) but also for the rest of the predictably zesty menu and the eminently fair prices. (P.R., 9/98) 510 Brannan (at Fourth St.), S.F. 974-3696. Italian, L/D, \$, AE/MC/V.

Hawthorne Lane If you want to feel virtuously cultured and coddled at the same time, take a spin through the galleries at SFMOMA, then duck in for a late lunch at Hawthorne Lane, with its English-storybook decor. (S.R., 2/98) 22 Hawthorne Lane (between Second and Third Sts., at Howard), S.F. 777-9779. California, L/D, \$\$\$, MC/V.

Left Coast Cafe brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, ¢, cash only.

LuLu defines the modern California restaurant. Many dishes acquire a heart-swelling smokiness from the oven — a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. (P.R., 7/99) 816 Folsom (at Fourth St.), S.F. 495-5775. Mediterranean, L/D, \$\$\$, AE/MC/V.

Maya is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable tastes here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkinseed and tamarind. (P.R., 5/99) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, \$\$\$, AE/DC/DISC/MC/V.

Nob Hill, Russian Hill

Antica Trattoria Standouts on the small, seasonal menu include fennel salad with blood oranges, pappardelle with asparagus, and grilled lamb with caponata. Fluffy, sweet, and undemanding, the coppa Antica, tiramisù, and warm ricotta pudding are the angora sweaters of the dessert world. (S.R., 4/97) 2400 Polk (at Union), S.F. 928-5797. Italian, D, \$\$, DC/AE/MC/V.

Bistro Zaré, Hoss Zaré's latest venture, features a menu of herb-flecked sunshine that amounts to a tour of the eastern Mediterranean, from the signature arancini — saffron risotto balls stuffed with Gorgonzola — to a Greek salad dressed with a creamy garlic vinaigrette to salmon cakes delicately scented with curry. (P.R., 6/99) 1507 Polk (at California), S.F. 775-4304. Mediterranean, D, \$\$, AE/MC/V.

Crustacean is famous for its roast Dungeness crab, but the truly addictive item on the menu here is the plate of demure-looking garlic noodles. The rest of the "Euro/Asian" menu is refreshingly Asian in emphasis. (P.R., 2/99) 1475 Polk (at California), S.F. 776-2722. Fusion, L/D, \$\$, AE/MC/V.

Yabbies Coastal Kitchen There's lots to shuck and swallow at the raw bar, but don't miss tropical seafood cocktails (like the crab with mango and lemongrass) piled glamorously into martini glasses. Splendid porcini-seared sea bass, grilled sailfish, and scallops with truffled mushroom salad. Save room for the hot fudge sundae. (S.R., 3/97) 2237 Polk (at Green), S.F. 474-4088. California, D, \$\$, MC/V.

Zarzuela's rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

Civic Center, Tenderloin

Cafe 180 adds another preperformance dining option to the Civic Center scene. The design is shabby chic, the food credible, in a cut-rate fancy way. Portions are huge. (P.R., 11/00) 25 Van Ness (at Oak), S.F. 864-4288. California, L/D, \$\$, AE/DC/DS/MC/V.

Canto do Brasil The draw here is lusty yeoman cooking, Brazilian style, at beguilingly low prices. The tropically curulean interior design, with fat comfy chairs, ceiling fans, and lots of plants enhances the illusion of sitting at a beach café. (P.R., 10/98) 41 Franklin (at Oak), S.F. 626-8727. Brazilian, L/D, \$, MC/V.

Indigo serves up good California cuisine in a pleasantly stylish setting. A great presymphony choice. (S.R., 8/97) 687 McAllister (at Gough), S.F. 673-9353. California, D, \$\$, AE/MC/V.

Max's Opera Cafe Huge food is the theme here, from softball-size matzo balls to towering desserts. And though it's fun to eat these Alice-in-Wonderland portions, don't expect anything highfalutin or subtle here, as Max's is your basic Jewish deli. (Staff) 601 Van Ness (at Golden Gate), S.F. 771-7300. American, L/D, \$, AE/DC/DISC/MC/V.

Millennium Finally, a restaurant where you can toast your vegan friends in style. Phyllo purses stuffed with wild mushrooms and tofu ricotta and silky chocolate midnight cake are just a few of the organic, low-fat, and animal-free treats that will please both vegies and omnivores alike. (Staff) 246 McAllister (at Larkin), S.F. 487-9800. Vegetarian, D, \$\$, DC/MC/V.

paul K offers an eastern Mediterranean menu as good as any in town, at notably unflat prices. The mountain flat bread alone (along

with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

Tavern on the Tenderloin gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The lunch deal (\$10.95 for three courses) is a good one, and the kitchen handles the more difficult cases, such as fish, with considerable skill and some art. Service can be erratic. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, \$, AE/MC/V.

Hayes Valley

Arlequin offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. There's a nice version of croque monsieur, irresistible fried chickpeas, and, for oenophiles, an adjoining wine shop, Amphora. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, €, MC/V.

Bistro Clovis Long a beacon for those seeking a gently Parisian experience, this Market Street restaurant feels homey and welcoming. Stand-out dishes include a delicate trout galette, classic French onion soup, and a plump, silky haunch of rabbit. (S.R., 1/98) 1596 Market (at Page), S.F. 864-0231. French, L/D, \$\$, AE/DC/DISC/MC/V.

Carta Restaurant and Bar The U.N. of restaurants — a different ethnic or regional menu every month — recently added the adjoining storefront space and is now twice as lovable. The three-course lunch deal is one of the best ones going. (P.R., 4/99) 1760 Market (at Octavia), S.F. 863-3516. World, L/D, \$\$, AE/DC/DISC/MC/V.

Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. Campy desserts include an irresistible, bûche-de-Noël-like "Latino lover." (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$\$, MC/V.

Hayes Street Grill still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V.

Terra Brazilis Bistro The Brazilian menu ranges from such traditional items as feijoada (the black-bean stew) to tuna loin, skewered on a sugar cane, then grilled. The restaurant's city-slick design is a warm, welcoming assemblage of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), S.F. 241-1900. Brazilian, BR/D, \$\$, AE/CB/DISC/MC/TM/V.

Zuni The old standbys are reliable, though the famous burger could do with a bit less focaccia, and the oddly greasy Caesar salad is far from the best in town. The best dishes are Italian in their simplicity and purity. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

Castro, Noe Valley, Glen Park

Alice's sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant, too: Wedgwood place settings and displays of blown glass. (P.R., 7/00) 1599 Sanchez (at 29th St.), S.F. 282-8999. Chinese, L/D, \$, MC/V.

Amberjack Sushi is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be over-chilled. Fine service, moderate prices. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, \$, AE/MC/V.

Bacco breathes north-Italian authenticity, from the terra-cotta-colored walls to the

traditional but vivid veal preparations. One of the best neighborhood Italian restaurants in town. (P.R., 7/00) 737 Diamond (at 24th St.), S.F. 282-4969. Italian, D, \$\$, MC/V.

Café Cuvée Café by day, nice restaurant by night, and though the ambitious (and well-executed) California cuisine menu seems at odds with the bare-bones decor, the down-to-earth style of Café Cuvée has a steady neighborhood following. (S.R., 8/97) 2073 Market (at 14th St.), S.F. 621-7488. California, B/L/D, \$\$, AL/MC/V.

Chow With a comfortable, tavernish feel, Chow serves up an easy Californian blend of American and Italian favorites, with a few Asian elements thrown into the mix. There's a daily sandwich special, salads, numerous pastas, pizzas, grilled chicken done two ways, and of course, a burger, listed here as a "royale with cheese." (S.R., 7/97) 215 Church (at Market), S.F. 552-2469. California, L/D, €, MC/V.

John Frank The menu here is a set of celebratory variations on a simple theme of meat and potatoes. The adjoining parking lot is a welcome touch. (P.R., 12/99) 2100 Market (at Church), S.F. 503-0333. American, D, \$\$, AE/MC/V.

2223 could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$\$, AE/DC/MC/V.

Valentine's Cafe still packs them in after five years and despite an increasingly competitive environment. The best dishes — and that's most of them — are meatless in origin: dal, linguine puttanesca (with only the anchovies omitted), black-bean quesadillas. Surprisingly bewitching desserts. (P.R., 8/00) 1793 Church (at 30th St.), S.F. 285-2257. Vegetarian, BR/D, \$, AE/MC/V.

Zodiac Club numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. Another plus: not much price inflation. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$\$, MC/V.

Haight, Cole Valley, Western Addition

Alamo Square With its appealing but unfussy decor, welcoming service, and gentle prices, Alamo Square is an archetype for the "good little place around the corner." Five different kinds of fish are offered next to three cooking techniques and five sauces. (S.R., 4/98) 803 Fillmore (at Grove), S.F. 440-2828. Seafood, D, \$, MC/V.

Ali Baba's Cave Veggie shish kebabs are grilled fresh to order, the hummus and baba ghanoush are subtly seasoned and delicious. (Staff) 531 Haight (at Fillmore), S.F. 255-7820; 799 Valencia (at 19th St.), S.F. 863-3054. Middle Eastern, L/D, €, MC/V.

Asqew Grill reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. The interior design is a little drab, but with the Haight Street scene parading by the windows, you'll never notice. (P.R., 6/99) 1607 Haight (at Clayton), S.F. 701-9301. California, L/D, €, MC/V.

Brother-in-Laws Bar-B-Cue always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), S.F. 931-7427. Barbecue, L/D, \$.

Caffe Proust feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are unbelievably good — far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V.

Ganges spices its savory vegetarian Indian fare with a very liberal hand. The menu changes often to take advantage of seasonal vegetables and the creativity of the chef. (Staff) 775 Frederick (at Willard), S.F. 661-7290. Indian, D, \$, MC/V.

1. Le Jardin's crispy vegetarian imperial rolls
2. Potage parmentier
3. There is a free lunch!
4. A big Taj Mahal at little Scenic India
5. Macy's food court: SRO

Grandehe's Kamekio Sushi Bar Always packed, Grandehe serves up excellent sushi along with a full Japanese menu. The specialty rolls are excellent; if you're straying from the raw fish, good choices include yam noodle salad and chicken yakitori. (Staff) 943 Cole (near Carl), S.F. 759-5693. Japanese, L/D, \$\$, AE/MC/V.

Kate's Kitchen is a clean and cozy storefront breakfast-and-lunch spot that dishes up the best scallion-cheese biscuits out west. The lines on the weekends are just as long as they are down the street at Spaghetti Western. (Staff) 471 Haight (at Fillmore), S.F. 626-3984. American, B/L, €.

Magnolia Pub and Brewery A mellow atmosphere and beers that taste distinctly hand-crafted make great accompaniments to burgers, chicken wings, ale-steamed mussels, pizzas, along with some unexpected Cali fusion like grilled soy-sesame eggplant with green onion rice fritters. (S.R., 12/97) 1398 Haight (at Masonic), S.F. 864-PINT. Brew pub, BR/L/D, \$, AE/MC/V.

Massawa Everything at this homey Eritrean restaurant — even the vegetarian stuff — was great. The tsebhi-derho (dark-meat chicken) was still on the bone and smothered in a tomato-based sort of barbecue sauce. My favorite was kelwa — tender pieces of beef sautéed in "spiced clarified butter." (D.L., 12/97) 1538 Haight (at Ashbury), S.F. 621-4129. Eritrean, L/D, \$, AE/DC/MC/V.

Metro Cafe brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. Chrome bistro chairs, veal in lemon sauce, rack of lamb, and croque monsieur all have that City of Light feel, at notably moderate prices. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, \$, MC/V.

Red Sea Cafe offers fish and chips — but blow them off in favor of something spicy, Eritrean style, plucked from the plate with a segment of injera, the spongy, crepelike bread. Shiro, a paste of ground peas and berbere seasonings, will set a joyful blaze in your mouth; curried lamb is excellent. Dim atmospherics. (P.R., 9/00) 494 Haight (at Fillmore), S.F. Eritrean, L/D, €, AE/MC/V.

Mission, Bernal Heights, Potrero Hill

Al's Cafe Good Food Al's is the best dang diner in town. Everything here is great, from the home fries and eggs to the chili and burgers, and even the toast in between. (D.L., 3/98) 3286½ Mission (at 29th St.), S.F. 641-8445. American, B/L, €.

Bistro E Europe is probably the only place in town — and maybe the Bay Area — where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. The basic cuisine is Hungarian: lots of paprika, sour cream, schnitzel, and of course, fried bread. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, \$\$, cash only.

Bitterroot resembles an Old West saloon (minus the swinging doors at the front), but the food is American classic — meat loaf, fried chicken, roasted pork loin, burgers — at very low prices. (P.R., 1/99) 3122 16th St. (at Valencia), S.F. 626-5523. American, B/L/D, \$, MC/V.

Bombay Ice Cream and Chaat You probably already knew Bombay on Valencia from the brilliant aroma of its market of imported Indian groceries, trinkets, and incense. You should also stop in for some Indian chaat — cheap, delicious fast food like samosas and curries. (E.S., 2/98) 552 Valencia (at 16th St.), S.F. 431-1103. Indian takeout, L/D, €.

Bruno's retains an alluring 1940s feel — lots of red leather booths, dim lighting, a discreet

Continued on page 34

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dine listings

Eat Here Now

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hush — but the food is now higher-end California-Italian, best when simple. Killer bombolini (fresh doughnuts). (P.R., 8/00) 2389 Mission (at 20th St.), S.F. 648-7701. Cal-Ital, D, \$\$, AE/MC/V.

Burger Joint makes hamburgers like you remember from your childhood, with lettuce, onion, tomato, and mayonnaise. (Staff) 807 Valencia (at 19th St.), S.F. 824-3494. American, L/D, €.

Cafe Arguello soothes jangled urban nerves with an airy space, votive candles, louvered bistro tables, a subtly impressionist paint scheme — and moderately priced Spanish food, from tapas to blockbuster paellas. The place to go when you want to indulge your spontaneity muse. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, \$, AE/DC/MC/V.

Cafe Ethiopia It's basically a coffeehouse, serving all the same coffees and teas and Toranis as anyone else. It's just that they also have great, cheap Ethiopian food too. (D.L., 6/97) 878 Valencia (at 20th St.), S.F. 285-2728. Ethiopian, B/L/D, €.

Cafe Rico brings a touch of European grace — high draperies, Picardie glasses on the marble-topped tables — to a gritty stretch of 14th Street. All the food is prepared in ovens of one sort or another, and the menu has a lurching charm, from the plate of nachos to rack of lamb with tomato-mint chutney. (P.R., 5/99) 233A 14th St. (at Natoma), S.F. 522-5353. Eclectic, B/L/D, \$, AE/DC/MC/V.

Caffe Cozzolino Get it to go: everything's about two to four bucks more if you eat it there. The vermicelli with tomatoes and basil and garlic (\$8) was pretty goddamn delicious. The spaghetti with clam sauce (\$9), on the other hand, was pretty goddamn weak. (D.L., 6/98) 300 Precita, S.F. 285-6005. Italian, L/D, \$, AE/MC/V.

Il Cantuccio strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. Lovely pastas, pizza, salads, and risottos, and a lethally good chocolate tart for dessert. (P.R., 11/00) 3228 16th St. (at Guerrero), 861-3889. Italian, D, \$, MC/V.

Delfina If you like your restaurants loud, you'll love Delfina. Luckily the Tuscan-influenced food is every bit the equal of the roar. Fish dishes flirt with spectacular, as does the deceptively unassuming buttermilk panna cotta. (P.R., 1/99) 3621 18th St. (at Guerrero), S.F. 552-4055. California, D, \$\$, MC/V.

Foreign Cinema really does show foreign cinema, and the effect, in a semi-outdoorsy patio under transparent pavilions, is powerfully romantic. The straightforward California cuisine is better than you'd expect. There's plenty of meat for carnivores; vegetarian dishes are a little thin. (P.R., 2/00) 2534 Mission (at 21st St.), S.F. 648-7600. California, D, \$\$, AE/MC/V.

42° still serves up a panoply of Mediterranean dishes as various and imaginative as you'll find in the city. The free parking lot (behind the Esprit center) is the automotive equivalent of winning the lottery. The restaurant offers live jazz, so beware the noise. (P.R., 12/99) 235 16th St. (at Illinois), S.F. 777-5559. Mediterranean, D, \$\$\$, AE/MC/V.

Garibaldi Cafe Great service without the attitude and a wonderfully eclectic menu that often includes spicy pastas, grilled halibut, tandoori lamb, smoked chicken quesadillas, and filet mignon with peppercorns. (Staff) 1600 17th St. (at Wisconsin), S.F. 552-3325. California/Mediterranean, L/D, \$\$, AE/DC/MC/V.

Gordon's House of Fine Eats The menu divides into five flights, one of which, "local showcase," holds the most interest, including a fine fromage tart. The homemade s'more may not be the best in town, but it's among the biggest. (P.R., 6/99) 500 Florida (at Mariposa), S.F. 861-8900. California, L/D, \$\$\$, DC/MC/V.

Joe's Cable Car is the place where "Joe grinds his own fresh meat daily," and it shows. Fill up with a thick milkshake on the side, but skip the disappointing fries. (Staff) 4320 Mission (at Silver), S.F. 334-6699. American, L/D, \$, MC/V.

Just for You My favorite Potrero Hill hole-in-the-hill, Just for You serves up generally excellent, meaty meals with a spicy, Louisiana tint to them. The best way to break your fast here is with the crab cakes. (D.L., 5/98) 1453 18th St., S.F. 647-3033. American, B/L, €.

The Liberties reinvents the Irish pub for millennial, digital times. The interior design evokes a 19th-century steamship; the food — mostly tasty, honest renditions of meat and potatoes — has an unmistakable masculine cast. Best bets: baby back ribs, fish and chips. (P.R., 4/00) 998 Guerrero (at 22nd St.), S.F. Irish, BR/L/D, \$, AE/DC/DC/MC/V.

Liberty Cafe specializes in simple, perfect food: a Caesar salad that outshines all others; the best chicken pot pie in the city; and down-home desserts even a bake sale in Iowa couldn't beat. (S.R., 5/98) 410 Cortland (at Bennington), S.F. 695-8777. American, BR/L/D, \$-\$\$, AE/MC/V.

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive.

Whether it's the grilled king salmon, the braised lamb shank, or the homemade s'mores, you'll have to look hard to find anything amiss. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, \$, MC/V.

Mariachi's serves up its fare in a cheery pastel-painted space, and its chalkboard menu features ingredients like sautéed mushrooms, pineapple, and pesto. (E.S., 1/98) 508 Valencia (at 16th St.), S.F. 621-4358. Mexican, L/D, €.

Mi Lindo Perú dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V.

Moki's Sushi and Pacific Grill serves imaginative specialty makis along with items from a pan-Asian grill in a small, bustling neighborhood spot. The kitchen's timing can sometimes be erratic, but the fresh, flavorful food is worth the wait. (Staff) 830 Cortland (at Gates), S.F. 970-9336. Japanese, D, \$\$, AE/DC/MC/V.

New Central Restaurant is the kind of place you'd find Richie and the Fonz hanging out if they were Latino. The kitchen serves Mexican comfort food, while ambience flows from the jukebox near the door. (P.R., 3/00) 399 South Van Ness (at 14th St.), S.F. 255-8247 or 621-9608. Mexican, B/L, €, cash only.

North Star is younger sibling to Firefly and has the same sort of seamless menu. The food ranges from excellent hummus with grilled curried flat bread to a cheeseburger with fries, and the setting is flush with a quiet yellow beauty, like morning sunshine. (P.R., 3/99) 288 Connecticut (at 18th St.), S.F. 551-9840. California, BR/L/D, \$\$, MC/V.

Pancho Villa The best word for this 16th Street taqueria is *big*, from the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St. (at Valencia), S.F. 864-8840. Mexican, BR/L/D, €.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. A collection of old bureaus and settees in front lends a pleasant antique-store gloss. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, €, cash only.

Potrero Brewing Co. offers nicely upscaled pub food to accompany its smooth, fresh microbrews. The sprawling outdoor terrace — a bow to the neighborhood's relatively sunny, warm weather — rivals that of MoMo's. (P.R., 6/99) 535 Florida (at Mariposa), S.F. 552-1967. American, L/D, \$\$, AE/MC/V.

Rasoi The food here is milder than the fiery south Indian curries, and it's very vegetarian-friendly. Slowly revolving ceiling fans give a pleasant illusion of heat even when it's freezing outside. (P.R., 4/99) 1037 Valencia (at 22nd St.), S.F. 695-0599. Indian, D, \$, AE/MC/V.

Scenic India Assuage your Indian food cravings with spicy chicken or lamb from the tandoori oven at this reasonably priced spot. (Staff) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, \$, AE/DC/DC/MC/V.

Slanted Door has hosted a food-oriented president, and with reason. Charles Pham's place gives a stylish California elaboration to the foods of Vietnam at prices that remain stubbornly reasonable despite huge popularity. If you want to walk in, try lunch, when the menu is more rustic. (P.R., 5/00) 584 Valencia (at 17th St.), S.F. 861-8032. Vietnamese, L/D, \$\$, MC/V.

Slow Club keeps things simple and direct, and that's always a stylish way to do it. Lots of seasonality (pasta with asparagus and fava beans) and classic preparations (an unbelievably tangy lemon-meringue pie), in a cool, edgy postindustrial space. (P.R., 4/00) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, \$\$, MC/V.

Sunflower strikes all the right notes of today's Mission: good, inexpensive Vietnamese food in a modish California ambience, with friendly, casual service. Tasty classics, such as barbecued lemongrass beef, are all here, and the lunch specials are a bonanza for the famished. (P.R., 11/98) 506 Valencia (at 16th St.), S.F. 626-5023. Vietnamese, L/D, \$, AE/MC/V.

Taqueria Can-Cun serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773. Mexican, L/D, €.

3Ring fills the space that used to be Val 21, and the food, now given south-of-France twists, is every bit as good. One killer dessert: the cheesecake, mounted on a chocolate crust and swabbed with a blueberry compote. (P.R., 11/99) 995 Valencia (at 21st St.), S.F. 821-3210. Provençal, D, \$\$, AE/MC/V.

Ti Couz The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St. (at Valencia), S.F. 252-7373. Crepes, BR/L/D, \$, MC/V.

Tokyo Go Go The simplest dishes are the best. Given the location and the thick crowds of people dressed in black, the noise level is surprisingly moderate. You can actually have a conversation here if you want to. (P.R., 3/99) 3174 16th St. (near Guerrero), S.F. 864-2288. Japanese, D, \$\$, MC/V.

Universal Cafe As neighborhood secrets go, Universal Cafe is a less well-kept one than most. Its cool industrial style harbors a California menu with such heartwarming dishes as cassoulet, fettuccine with grilled salmon and spinach, and crisp-crust house pizzas. (S.R., 1/98) 2814 19th St. (at Florida), S.F. 821-4608. California, B/L/D, \$\$, AE/MC/V.

La Villa Poppi feels like a Tuscan country inn. Each dish gets a little kiss of affectionate attention: fresh marjoram, say, in the risotto beneath poached halibut, or the sage butter in which the day's gnocchi takes its final turn. (P.R., 11/99) 3234 22nd St. (at Mission), S.F. 642-5044. Italian, D, \$\$\$, MC/V.

Walzwerk bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. First-rate Wiener schnitzel and chicken fricassee; surprisingly tasty salads: carrot and celery root; marinated tomato, cucumber and cauliflower. The décor has a definite *Cabaret* edge. (P.R., 11/99) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, \$, MC/V.

Watergate is beautifully appointed, in buttery paint and wallpaper and dark wood, and the food matches up, from stylish foie gras with verjuice and grapes to an earthy choucroute lightened up with slices of lean pork tenderloin. (P.R., 2/99) 1152 Valencia (at 22nd St.), S.F. 648-6000. California, D, \$\$, AE/MC/V.

Zante Pizza and Indian Cuisine is that famous Indian pizza place. Meaning it's got Indian food, it's got pizza, and it's got Indian pizza.

The regular 'za is just ordinary, but the Indian food's great, and the Indian pizza is really great. (D.L., 9/96) 3489 Mission (at Cortland), S.F. 821-3949; 3083 16th St. (at Valencia), S.F. 621-4189. Indian, L/D, \$, AE/DC/MC/V.

Marina, Pacific Heights
Ace Wasabi's Rock 'n' Roll Sushi Sake slushes and cutesy combo rolls are the hallmarks of this sushi spot, although seaweed salad, crispy vegetable tempura, and the hamachi and ahi tuna pot stickers are worth a mouthful. (S.R., 4/96) 3339 Steiner (at Lombard), S.F. 567-4903. Japanese, L/D, \$, AE/MC/V.

Aram's in this pretty brick courtyard space, start with the mixed mezze platter, then move on to artichoke risotto, grilled rack of lamb, or a wild mushroom-phylo strudel. (S.R., 5/98) 3665 Sacramento (at Spruce), S.F. 474-8061. Middle Eastern, BR/D, \$\$, AE/MC/V.

B Spot invites relaxation, from the ceiling fans to the reassuring pub food to the fine smooth beer. There's a decent gumbo for dinner, and plenty of good sandwiches for lunch. (P.R., 6/00) 2301 Fillmore (at Clay), S.F. 614-1111. American, BR/L/D, \$, MC/V.

Bistro Aix is more California than Carcassonne. Thin-crust pizzas, good salads, tender grilled lamb, crackling-skinned roast chicken, pillow garlic mashed potatoes, and fabulous ratatouille make the terror of parking in this neighborhood at dinner time almost worth it. (S.R., 5/98) 3340 Steiner (at Chestnut), S.F. 202-0100. California, D, \$\$, AE/DC/MC/V.

The Groaning Board



Attention cartoonists: We're looking for cartoons about food and restaurants. Send them to Dine Cartoons, San Francisco Bay Guardian, 520 Hampshire St., S.F., CA 94110.

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V.

Curbside Too, younger sibling to the Curbside Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French saucefest. (P.R., 12/98) 2769 Lombard (at Lyon), S.F. 921-4442. French, D, \$\$, AE/MC/V.

Dragon Well looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (P.R., 9/99) 2142 Chestnut (at Pierce), S.F. 474-6888. Chinese, L/D, \$, MC/V.

Elite Cafe A welcoming place. The menu has plenty of familiar Creole and Cajun favorites (blackened catfish, gumbo, jambalaya) along with more typical California fare (baby greens in balsamic vinaigrette, grilled salmon). (S.R., 2/98) 2049 Fillmore (at California), S.F. 346-8668. Cajun, BR/D, \$\$, MC/V.

Ella's serves breakfast, lunch, and supper, but brunch is the real destination at this friendly corner eatery. Start the day right with superlative chicken hash, great house-made breads, brandied French toast, and springy buttermilk pancakes. (S.R., 9/97) 500 Presidio (at California), S.F. 441-5669. American, B/BR/L/D, \$, AE/MC/V.

Greens is a vegetarian's fantasy of San Francisco. All the elements that made it famous are still intact: pristine produce, an emphasis on luxury rather than health, that gorgeous view. (M.W., 8/99; Restaurant Poll winner, 1995) Fort Mason Center, Bldg A, Marina at Laguna, S.F. 771-6222. Vegetarian, L/D, \$\$, DISC/MC/V.

Meeting House ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, \$\$\$, AE/MC/D.

Mezes glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V.

Plump Jack Café If you had to take your parents to dinner in the Marina, this would be the place. A plush postmodern interior design, stylishly earthy food, and of course the famous

wine list with its drastic discounts make Plump Jack a small but authentic jewel. (P.R., 4/99) 3127 Fillmore (at Filbert), S.F. 563-4755. California, L/D, \$\$, AE/MC/V.

Saji Japanese Cuisine It would be a crime not to eat the amazingly good raw fish here. Sit at the sushi bar and ask the resident sushi makers what's particularly good that day. As for the hot dishes, seafood yosenabe, served in a clay pot, is a virtual Discovery Channel of finned and scaly beasts, all tasty and fresh. (S.R., 1/98) 3232 Scott (at Lombard), S.F. 931-0563. Japanese, D, \$, AE/DC/MC/V.

Sushi Groove is as easy as its name. Behind wasabi-green velvet curtains, salads can be inconsistent but the sushi is impeccable, especially the silky salmon and special white tuna nigiri. (S.R., 5/97) 1916 Hyde (at Union), S.F. 440-1905. Japanese, D, \$, AE/DC/DISC/MC/V.

Takara moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kabuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

Trapdoor If it's tapas American-style that you seek, then Trapdoor's the place. The eclectic American food is cheap and for the most part very satisfying: a lovely chicken and dumpling stew, linguine with mussels and wild mushrooms, an excellent cheeseburger. (P.R., 1/99) 3251 Scott (at Chestnut), S.F. 776-1928. American, D, \$, AE/MC/V.

Via Vai The highly regarded Pane e Vino has opened a casual little sister named Via Vai, specializing in wood oven-fired pizzas and reasonably priced pastas. While the extensive menu may have few surprises, it's also solidly satisfying. (S.R., 4/98) 1715 Union (at Gough), S.F. 441-2111. Italian, L/D, \$, AE/MC/V.

ZAO Noodle Bar manages the seemingly impossible: the food's good, cheap, fresh; the service is friendly; there's an inexpensive parking lot half a block away. (P.R., 8/99) 2406 California (at Fillmore), S.F. 345-8088. Asian, L/D, \$, MC/V.

Zinzino is an elegant addition to the restaurant-heavy Marina, with a snappy decor reminiscent of an Italian sidewalk café. The menu offers history-crusted pizzas, roasted meat and fish, and a silky wild mushroom lasagna. (S.R., 8/97) 2355 Chestnut (at Divisadero), S.F. 346-6623. Italian, D, \$\$, AE/MC/V.

Sunset

Avenue 9 has turned a narrow, low-ceilinged box into a warm, lively, and inviting spot. Meat and potatoes hit the spot here, from crusty and deliciously seared range-raised lamb to juicy flat-iron steak

(S.R., 12/96) 1243 Ninth Ave. (at Irving), S.F. 664-6999. California, BR/L/D, \$\$, AE/DC/DISC/MC/V.

Blue Tortilla If you like fish tacos and are having trouble finding them, this could be the place. The cantina surroundings have a lively L.A. gloss; service is attentive and friendly. (P.R., 1/99) 641 Irving (at Eighth Ave.), S.F. 566-5515. Mexican, BR/L/D, \$, AE/DC/MC/V.

Bocca Rotis The Italian food in this lovely West Portal space can be memorable, especially the desserts, which are reliably fine. If in doubt, stick to pasta over roast chicken. (P.R., 10/98) 1 West Portal (at Ulloa), S.F. 665-9900. Italian, BR/L/D, \$\$, MC/V.

Cafe for All Seasons reflects the friendly vibrance of its West Portal neighborhood. Everyone is welcome, from grandparents to small children to big fuzzy bears on a date. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. The perfect place to go with your parents. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/MC/V.

Einstein's Cafe is a colorfully quirky spot run by Youth Industry, the nonprofit group that creates businesses to give "on-the-job training to inner-city youth." It makes amazing home-made bread, gigantic real-stuff salads, and soups of the days. (D.L., 9/97) 1336 Ninth Ave. (between Judah and Irving), S.F. 665-4840. American, L/D, \$.

Hotai is a marvel of great Japanese fare combined with efficient, accommodating service. Four types of noodles are the foundation around which swirl lively broths, each topped with compelling ingredients, such as delicate tempura, fresh seafood, tofu, or sliced beef. (Staff) 1290 Ninth Ave. (at Irving), 753-6045. Japanese, L/D, \$, AE/DC/MC/V.

House on Ninth An intimate, low-ceilinged entrance area opens into a spacious, dramatically proportioned room lit with skylights. Small plates work the Asian-fusion theme best here, like grilled scallops with mango salad and green bean tempura. (S.R., 5/97) 1269 Ninth Ave. (at Irving), S.F. 682-3898. Fusion, L/D, \$\$, AE/MC/V.

Joubert's cooks up a mostly vegan, all-vegetarian menu that's an intriguing mix of South African, Indian, and Asian influences, and certainly worth a trip out to the beach. (S.R., 8/96) 4115 Judah (at 46th Ave.), S.F. 753-5448. Vegetarian, D, \$\$, AE/MC/V.

Marnee Thai A friendly, low-key neighborhood restaurant that just happens to serve some of the best Thai food in town. The kitchen turns out such unusual dishes as a fresh corn-cakes appetizer and curried fish mousse wrapped in banana leaves. (Staff) 2225 Irving (at 23rd Ave.), S.F. 665-9500. Thai, L/D, \$, AE/MC/V.

Organica This may be the only restaurant of its kind in the Bay Area — an upscale "live food" restaurant, where none of the healthy vegan cuisine is cooked. (Staff) 1224 Ninth Ave. (at Lincoln), S.F. 665-6519. Vegetarian, L/D, \$, AE/MC/V.

Park Chow Eclectic home cooking with style, at habit-forming prices. Chow could probably thrive on its basic dishes, like the burger royale with cheese (\$6.95), but if you're willing to spend an extra five bucks or so, the kitchen can really flash you some thig. (P.R., 10/98) 1240 Ninth Ave. (at Lincoln), S.F. 665-9912. California, BR/L/D, \$, MC/V.

P.J.'s Oyster Bed Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Pomelo The chefs in this itsy-bitsy restaurant serve up big portions of Asian- and Italian-inspired noodle dishes. If you need something quick, cheap, and fresh, pop in here. Lunch is less crowded than dinner. (Liz Hille, 6/00) 92 Judah (at 6th Ave.), S.F. 731-6175. Noodles, L/D, \$, cash only.

Prevot's serves a dud-free French-Italian menu with lots of traditional favorites — spaghetti Bolognese, sole meunière — along with a few vegetarian offerings, such as pumpkin ravioli. Desserts emphasize boozy sauces. (P.R., 12/98) 400 Dewey (at Woodside), S.F. 661-9210. Continental, D, \$\$, AE/DC/DISC/MC/V.

Tennessee Grill could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave.), S.F. 664-7834. American, B/L/D, \$, MC/V.

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Eat Here Now

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Yum Yum Fish is basically a fish store: three or four little tables with fish-print tablecloths under glass, fish-chart art along the wall, and fish-price signs all over the place. (D.L. 10/98) 2181 Irving (at 23rd Ave.), S.F. 566-6433. Sushi, L/D, €.

Richmond

Al-Masri suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. It's all pretty wonderful, and reasonably priced. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, \$, AE/DS/MC/V.

Biru Biru adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. A good sound-track, too. Worth discovering. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

Cafe Riggio will slake anyone's cravings for classic Italian comfort food. Prices are moderate, service informal but attentive, the setting attractive in a well kept-up 1970s style. Two fine dishes: veal scallops, Milanese style, and the criminally rich brownie. (P.R., 2/00) 4112 Geary (at Fifth Ave.), S.F. 221-2114. Italian, D, \$, MC/V.

Chapeau! serves some of the best food in the city — at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu, and the service achieves an almost Masa's-like precision. (P.R., 10/98) 1408 Clement (at 15th Ave.), S.F. 750-9787. French, D, \$, AE/DC/MC/V.

Clement St. Bar and Grill The high-backed booths spell romance at this always crowded spot. Grilled fish dishes snap with flavor, and there are always a couple of delicious-sounding vegetarian options. (Staff) 708 Clement (at Eighth Ave.), S.F. 386-2200. American, L/D, \$-\$\$, AE/DC/DISC/MC/V.

Clémentine offers comfortable sophistication at a fair price. The *pain perdu* — brioche French toast dusted with powdered sugar and accompanied by apple compote and hazelnut ice cream — is one of those desserts that you'll remember eating 10 years later. Go for the free valet parking. (P.R., 3/99) 126 Clement (at Second Ave.), S.F. 387-0408. French, BR/D, \$, MC/V.

Dong Hue serves a Vietnamese menu untouched by California faddishness. Plenty of seafood, especially shrimp, is on offer, but there's lots of meat and poultry, too, including rich five-spice chicken. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, €, MC/V.

Kitaro This Japanese restaurant, unlike many others, has a lot of options for vegetarians. A bento box of crispy vegetarian tempura and a big platter of veggie sushi (including avocado, eggplant, pumpkin, and asparagus) will set you right up. (E.S., 12/97) 5850 Geary (at 22nd Ave.), S.F. 386-2777. Japanese, L/D, €, MC/V.

Mai's Restaurant On the basis of the hot-and-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (D.L., 3/97) 316 Clement (at Fourth Ave.), S.F. 221-3046. Vietnamese, L/D, €, AE/DC/MC/V.

Mandalay Restaurant features reasonably priced Burmese food like fish chowder, mango chicken, and ginger salad. (D.L., 4/99) 4348 California (at Sixth Ave.), S.F. 386-3896. Burmese, L/D, €, MC/V.

Natori fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. It's good, too, though not fancy. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V.

Okina Sushi is resolutely discreet and old-fashioned, from the bamboo screens on the windows to the simple wood bar at the back. Don't expect rolls with cute names; the star here is the fish, minimally adorned and pristine. (P.R., 9/98) 776 Arguello (at Cabrillo), S.F. 387-8882. Japanese, D, €.

Pacific Cafe serves simple, reliable seafood in an atmosphere redolent of 1974, when it opened. Lots of dark wood and faintly psycho-

delic glass in the windows; free wine while you wait. (P.R., 10/98) 7000 Geary (at 34th Ave.), S.F. 387-7091. Seafood, D, \$\$, AE/DC/DISC/MC/V.

Singapore Malaysian Restaurant eschews decor for cheap, tasty plates of Straits Chinese cooking, where you'll find flavors ranging from Indian to Dutch colonial to Thai.

Seafood predominates in curries, soups, grills, and plenty of rice and noodle dishes. (S.R., 4/97) 836 Clement (at Seventh Ave.), S.F. 750-9518. Malaysian, L/D, €, MC/V.

Straits Cafe has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions. A touch of Indian curry here, Thai coconut milk and kaffir lime there; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

Tawan's Thai Food It's tiny, it's cute, the prices are reasonable, and the food is tasty. Tom yum is right up there in the gold-star soup pantheon, and the silver noodle salad, skewered tofu in red curry, and eggplant with onions, chilies, and basil are all worth walking the length of Geary barefoot for. (S.R., 8/97) 4403 Geary (at Eighth Ave.), S.F. 751-5175. Thai, L/D, \$, AE/DC/MC/V.

Thai Time proves that good things come in little packages. The place is tiny, and the food is tremendous, especially the hor mok talay, a seafood medley in coconut red-curry sauce cooked in a coconut shell. Even more familiar Thai standards are rendered with force and verve. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

Traktir serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. For traditionalists, there's borscht, vareniki, and silyanka, the famous soup of sausage and pickles. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfect hash brown to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, €.

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, €, AE/DC/MC/V.

Gravy's Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin'-duty lot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, €.

JoAnn's Cafe and Pantry has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$.

Outback Cafe is located way down in with all them warehouses at the end of Revere Street. I found the fare *delectable*. I got a double cheese-burger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Café, B/L, €.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, €.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, €.

Yogurt Expressions The real stars here are the homemade pastries. The more health-conscious can choose from several smoothies and protein drinks. Pizza, sandwiches, and breakfast round out the menu. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 642-9260. Café, B/L/D, €.

Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, €.

Berkeley, Emeryville, and north

Ajanta offers a variety of deftly seasoned regional dishes from the Asian subcontinent. The harmonious ambience is rounded off by attentive service, and everything benefits from unique flavors and elegant presentation. (D.R., 11/98) 1888 Solano, Berk. (510) 526-4373. Indian, L/D, \$, AE/DC/DISC/MC/V.

A La Carte features Nathan and Katherine Cheng's notion of home-cooked meals, ranging from such Creole-inspired fare as chicken and andouille sausage gumbo to macaroni and cheese. Great side dishes and desserts, reasonable prices, and personalized service. (D.R., 1/99) 1453 Dwight (at Sacramento), Berk. (510) 548-2322. Creole, D, \$. MC/V. Bathroom not wheelchair accessible.

Bobby's Backdoor Cajun BBQ has some of the best and cheapest barbecue in the Bay Area. And as good as the BBQ is, the best thing about Bobby's is the atmosphere: live Cajun music and blues, dancing, and a Ping-Pong table. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbecue, L/D, €.

Café La Peña nurtures the spirit as much as it pleases the palate. Such hearty main dishes as Chilean lamb stew and paella reflect the kitchen's generosity more than its creativity with spices. (D.R., 6/98) 3105 Shattuck (near Prince), Berk. (510) 849-4846. Latin American, D, \$, DC/MC/V.

Café Tululah makes a strong bid for the weekend brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash. Excellent sandwiches, inventive salads, and simple pasta dishes highlight the lunch menu. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Café/California, BR/L, €.

Chez Panisse is a marvel of the freshest ingredients paired with impeccable preparation: downstairs in the subdued restaurant, a four-course prix-fixe dinner is offered; upstairs, in the boisterous café, a more casual menu is served à la carte. (Staff) 1517 Shattuck (at Cedar), Berk. Café, (510) 548-5049, L/D, \$\$; restaurant, (510) 548-5525, \$\$\$; and a Ping-Pong table, AE/DC/DISC/MC/V.

Christopher's Café on Solano Stylishly executed fusion cuisine, often combining Asian, Southwestern, and Mediterranean ingredients in a single dish. Almost every unusual combination works, with generous helpings smoothly delivered in beautiful presentations. (D.R., 4/99) 1501A Solano (at Curtis), Albany. (510) 525-1668. Fusion, L/D, \$\$, AE/MC/V.

Clay Pot Seafood House specialties include steaming clay pots full of fascinating broths and such ingredients as meat balls, Chinese sausage, and whole fish. But just about anything on the menu with "garlic," "Shanghai," or "braised" in the name is sure to float your boat. (D.R., 2/99) 809 San Pablo (near Solano), Albany. (510) 559-8976. Chinese, L/D, \$, DISC/MC/V.

La. Bayou serves up an astounding array of authentic New Orleans staples, including jambalaya, red beans and rice, sausage or oyster po-boys, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, €, MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. Fixed-price dinners are available weeknights along with an à la carte menu that changes monthly. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

Mazzini is a sophisticated, reasonably priced winning combination — stylish, airy decor; smart, snappy service; and dinner dishes ranging from individual pizzas, rustic pasta, and sublime risotto to special wood oven-cooked fish, lamb, pork, and beef specialties. (D.R.,

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12/98) 2826 Telegraph (near Oregon), Berk. (510) 848-5599. Italian, L/D, \$-\$\$, MC/V.
Minokichi Such dishes as zosui (rice porridge), hamachi nikazana (yellowtail and tofu with teriyaki sauce), and crisp, juicy hamachi kama shioyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese, \$, AE/MC/V.
Sam's Log Cabin Daily special egg scrambles, great griddle cakes and corn cakes, and exceptional scones and muffins top the morning fare, which also includes gourmet sausage and bacon, hot and cold cereals, and organic coffee. (D.R., 8/99) 945 San Pablo Ave. (at Buchanan), Berk. (510) 558-0494. American, B/L, \$, no credit cards.
Santa Fe Bar and Grill Entrées include grilled stuffed chicken with butternut squash risotto and seared sea bass, and any meal that starts with a great Caesar salad is headed in the right direction, even if you know the tolls are going to be steep. (D.R., 3/98) 1310 University (between Acton and Bonar), Berk. (510) 841-4740. California/Mediterranean, BR/L/D, \$\$, AE/DISC/MC/V.
Voulez-Vous distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. If those won't fill you up, you can start with one of the bountiful salads and finish up with one of the superb desserts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. French, L/D, \$-\$\$, AE/DC/DISC/MC/V.
Your Place If all they offered here was pad kra-prow — stir-fried chicken with basil and chili — Your Place would still be our place forever. Venture away from typical Thai menu items toward neu yang num, laab gai, blackboard specials, and at lunch, the "boat noodles" soups. (D.R., 4/98) 1267-71 University (at Bonar), Berk. (510) 548-9781. Thai, L/D, \$, AE/DC/DISC/MC/V. Not wheelchair accessible.
Zachary's Chicago Pizza The stuffed pizza is simply out of this world — try the Zachary's special sometime. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

Oakland and Alameda

Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. The pièce de résistance is the daily thin-crust, tomato sauce-free, vegetarian pizza. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, \$. Not wheelchair accessible.
Asena Restaurant Good dishes at Asena, a charming Med/Cal cuisine spot, include individual pizzas, and grilled marinated lamb sirloin in a burgundy-rosemary demi-glace. (D.R., 2/98) 2508 Santa Clara (at Park), Alameda. (510) 521-4100. California/Mediterranean, L/D, \$\$, AE/MC/V.
Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, \$, MC/V.
Connie's Cantina fashions unique variations on standard Mexican fare — enchiladas, tamales, fajitas, rellenos, fajitas. (D.R., 9/98) 3340 Grand (near Mandana), Oakl. (510) 839-4986. Mexican, L/D, \$, MC/V.
Gerardo's Mexican Restaurant offers all the expected taquería fare plus breakfast and dinner platters — huevos rancheros, fajitas, camarones a la plancha, pescado dorado. But a main reason to visit this humble storefront is to pick up a dozen of Maria's wonderfully down-home chicken or pork tamales. (D.R., 3/99) 3811 MacArthur (near 35th Ave.), Oakl. (510) 531-5255. Mexican, B/L/D, \$-\$.
Giglio combines a lively yet intimate café atmosphere with moderately priced thin-crust pizzas and wines, hearty pastas, and soups. (D.R., 9/98) 5427 College (at Kales), Oakl. (510) 594-0798. Italian, L/D, \$, AE/MC/V. Not wheelchair accessible.
Kandahar Chef-owner David Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, \$, AE/MC/V.

Mama's Royal Cafe Breakfast is the draw here — even just-coffee-for-me types might succumb when confronted with waffles, French toast, pancakes, tofu scramble, huevos rancheros, and 20 different omelettes. (S.R., 5/98) 4012 Broadway (at 40th St.), Oakl. (510) 547-7600. American, B/L, \$.
Nan Yang offers too many great dishes — ginger salad, spicy fried potato cakes, coconut chicken noodle soup, garlic noodles, succulent lamb curry that melts in your mouth — to experience in one visit. (D.R.) 6048 College (at Claremont), Oakl. (510) 655-3298. Burmese, L/D, \$, MC/V.
Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "lithalia." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai Fusion, L/D, \$-\$\$, MC/V.
Organic Café and Macrobiotic Grocery This down-home animal flesh-free zone proves that lentils, pinto beans, garbanzos, and greens have plenty of flavor, as well as nutrition, when they're prepared with loving care by the Organic Café's rotating crew of cooks. (D.R., 11/98) 1050 40th St. (at Adeline), Oakl. (510) 653-6510. Rest room not wheelchair accessible. Vegetarian, BR/L/D, \$, AE/DISC/MC/V.
Original Kasper's Hot Oogs Occupying the same tiny triangle building since 1947, Harry Yaglijian's humble and supremely hospitable little stand has one item on the menu — the best hot dog in town. (D.R., 5/98) 4521 Telegraph (at Shattuck), Oakl. (510) 655-3215. American, L/D, \$.
Restaurante Doña Tomás offers upscale versions of enchiladas (wild mushroom, zucchini, and goat cheese) and caritas (Niman Ranch pork), as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, \$, AE/MC/V.
Rockridge Café offers at least three good reasons not to eat hamburgers: bountiful breakfasts, a savory meat loaf special, and hearty, unpretentious Acadian cassoulet. But the archetypal hand-crafted burgers, wide-cut fries, and creamy, straw-clogging milkshakes remain the cornerstones of the menu. (D.R., 12/98) 5492 College (at Forest), Oakl. (510) 653-1567. American, B/L/D, \$, MC/V.
Sophie's offers a limited, occasionally changing menu of nouvelle French-inspired dishes, from pork tenderloin and duck à l'orange to ginger-soy sea bass and Swiss chard ravioli. A good wine list and exceptional starters (seafood beignets) and desserts (classic chocolate mousse, almond bread pudding) round off a completely satisfying experience. (D.R., 3/00) 4228 Park Blvd. (at Wellington), Oakl. (510) 482-5303. French, D, \$\$, MC/V.
Taquería Ramiro and Sons typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican, L/D, \$, no credit cards.
Tijuana serves big round bowls and plates teeming with shrimp, crab, octopus, and fish — in cocktails, salads, and soups. The place is usually packed and loud, but friendly servers, good salsa, and Mexican beer at \$2.50 a pop more than compensate for the noise. (D.R., 3/98) 1308 International Blvd. (at 13th Ave.), Oakl. (510) 532-5575. Mexican, L/D, \$, MC/V. Not wheelchair accessible.
Tropix After a hunk of warm cornbread slathered in mango chutney, dig into a heap of spicy grilled jerk chicken, or wallow in the wonders of the shrimp papaw: curried vegetables and fat shrimp piled up over meltingly ripe papaya. (S.R., 5/98) 3814 Piedmont (at W. MacArthur), Oakl. (510) 653-2444. Caribbean, L/D, \$, AE/DC/MC/V. Patio not wheelchair accessible.
Veronica's Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday barbecue, as well as huge portions of "gramma's" meat loaf, "Louisiana style" catfish, "Moon Shiner's" mustard glazed" baked ham, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portabello mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161. American, L/D, \$, DC/V/MC. ❖



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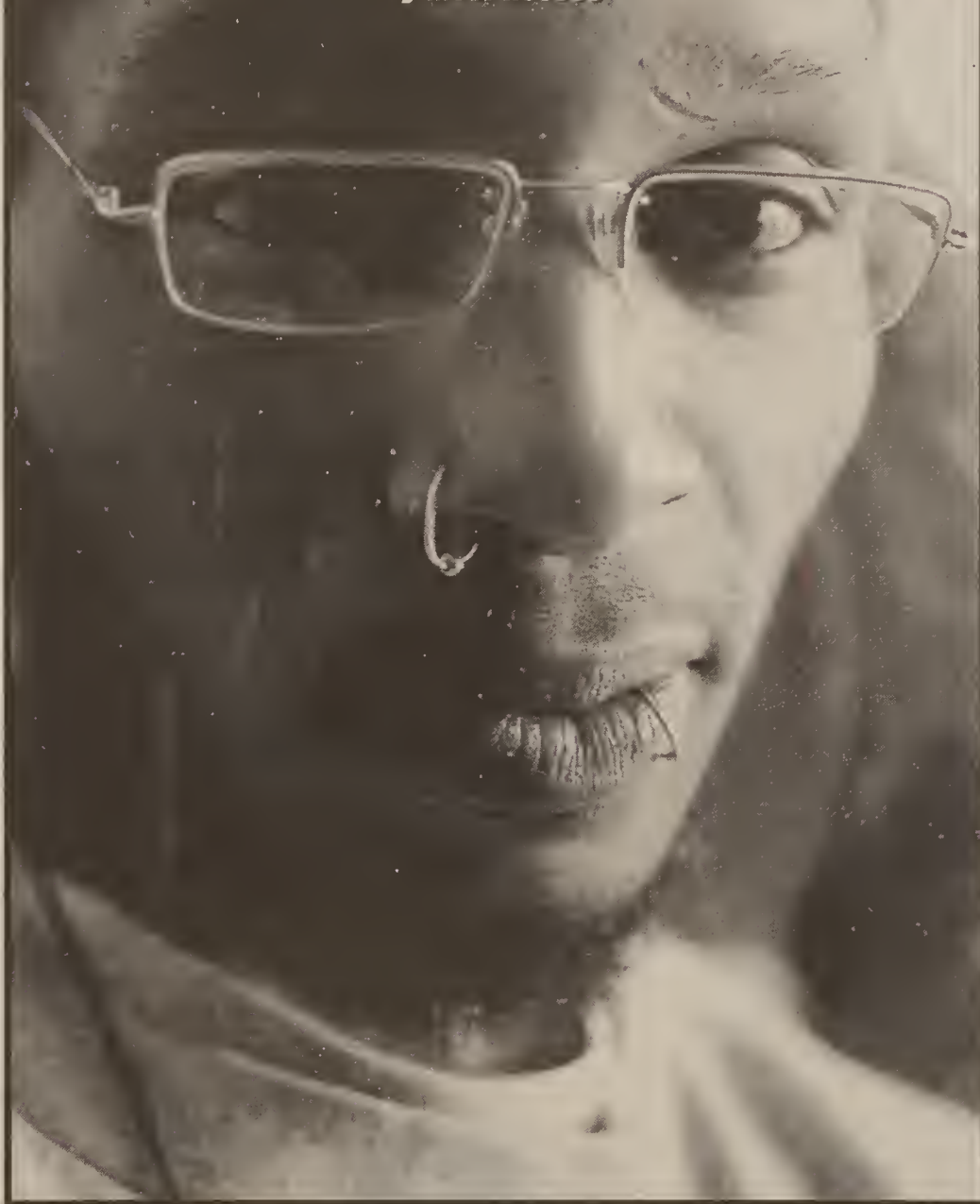
the mix

1. Future Primitive
Soundsession live CD,
Shortkut vs. Cut Chemist
2. Crowded closing days
at the de Young museum
3. Dining next to Benjamin
Bratt and Julia Roberts at Bacar
4. MF Doom, "No Snakes Alive"
5. Ryan Daugherty (who in a
better world would be starring
in *All the Pretty Horses*) in *Trans*

Del's gray matter

Oaktown's legendary homosapien is, as usual, arranging things up in 2001.

By Mosi Reeves



was in El Cerrito, several miles north of Oakland, standing by a doorway in the house of MC-producer Del the Funky Homosapien as he moved about trying on outfits for a photo shoot scheduled for later that evening. One moment I'd be staring at him in a black cap shaped like an airman's hat; the next he'd be wearing a white mesh stocking cap and gray Wal-labees. The costume changes were nearly lost on me. I was too distracted trying to figure out how to get him to talk about *Deltron 3030*, his ambitious collaboration with San Francisco producer Dan "the Automator" Nakamura and Canadian DJ Kid Koala. Or better yet, to open up about his legacy as one of the West Coast's best-known rappers, in a career dating back to the charming early-'90s hit "Mistadobalina."

Instead of going there, though, Del showed me a book he had been reading by Molly-Ann Leikin called *How to Make a Hit Song*. "I bought it for a joke!" he said as I began laughing at the title. "Like, 'Let me see what this shit is talking about.' And the very first page that they put the most emphasis on was above everything else: you gotta strive to be original in everything you do, always; even within the same song you gotta strive to be original. Like, never repeat the same thing over and over."

"Weren't you always coming original, though? Like, in terms of your rhyme patterns?" I asked.

"Well," he replied, "I started to find out, for me personally, nobody is that damn original. A lot of my problem was trying to be hella original."

"You mean being self-conscious about it?"

"Yeah ... it's really like an ego thing. But at the same time, I'm thinking I'm so great and shit."

I wanted to answer that *Deltron 3030* — an album that found Del finally pouring forth all of the heady vocabulary, crazy metaphors and similes, and formidable storytelling abilities he had hinted at on previous efforts but had never brought full bore — was astoundingly original. In fact, one song, "3030," was, for me, an

Automation

Local hip-hop maestro Dan "The Automator" Nakamura produced and arranged *Deltron 3030*. He is also part owner ("with a minor share," he says) of 75 Ark, which released *Deltron 3030* in mid October, and has helped bring artists like Encore and E-A-Ski to the label. The following are excerpts from a brief phone conversation.

Bay Guardian: Did you originate the *Deltron 3030* concept?

Automator: No, [Del] came up with it. He had a character called Deltron Zero, and we were working on the Handsome Boy Modeling School record [Automator's collaboration with fellow producer Prince Paul that yielded *So ... How's Your Girl?* in 1999], and we decided it would be a good idea to do some more stuff together. He had this Deltron Zero character, so we talked about what it was. It was this guy from the future, so we talked about what he would do, who he would be, and what it would be about.

BG: What was your role in taking the idea from a concept to an actual album?

A: Well, I put together all the music, and conceptualized with Del. He wrote the lyrics. Then I got Kid Koala to do the scratching ... I put that twist together.

BG: Specifically, what type of images did you have in mind when he explained the character to you?

A: Well, he's like a regular guy in the 31st century. It's just like what a b-boy in the 31st century would be feeling. The record takes place in the year 3030, but it's really a commentary on the 20th century, what we're doing today as a society, and how it's

going to affect us in the future.

BG: One thing I noticed is that Kid Koala wasn't on the album that much. Why didn't he play a larger role?

A: He's on there a lot, actually ... the thing you have to understand about Eric is that he scratches in tune. He's in key. So you might not think it's scratching, but it is. It's not about solos for him; he's like another piece of a band, you know what I mean? He scratches on every tune, except for two.

BG: When I first heard this album, I was on the fence about it. I didn't really get where it was coming from. Do you feel like it's one of those albums that has an immediate impact, or a more diffuse one?

A: Well, it's a really dense album. There's a lot of stuff going on, and it's hard to comprehend in one listen. I feel that, for this kind of record, if you like it, you like it a lot; if you don't get it, you won't get it. But it might take a while to get it, you know?

BG: How did Del's lyrics shape the creation of *Deltron 3030*?

A: It's a very important part of it. Even though we talked about concepts, he was the one who ultimately had to write them. I put together the skits so it all flowed. But for a lot of the viewpoints, he had to manufacture the lyrics.

BG: Did you find any similarities between this project and the *Dr. Octagon* project?

A: Um, not really. Yes, in the sense that there's a good DJ on both records, a good MC on both records, and I had to put together the music. But *Deltron 3030* is more of a political commentary on the 20th century, whereas *Dr. Octagon* was the rambling adventures of a psychotic doctor.

M.R.

epiphany. Over swelling, orchestral strings subtly manipulated by the equally subversive Kid Koala, Del raps, "Living in a post-apocalyptic world, morbid and horrid / The secrets of the past they hoarded / Now we just boarded / On a futuristic spacecraft / No mistakes, black / It's our music we must take back."

Waves

When I first heard it, the sheer power of the beats and rhymes was enough to make my heart race and my head bob in silent acknowledgment. And now Del, no longer speaking through a compact disc but in person, several feet away from me, wanted to dismantle those thoughts and replace them with the notion that an artist's career doesn't move through peaks and valleys, but rather resembles waves moving through an ocean.

"So, for example," I asked, carefully choosing my words, "your second album: would that be something you would consider not that original?" For his fans, *No Need for Alarm* was Del at his most raw and uncompromising. Released in 1993, it had, along with his friends Souls of Mischief's '93 *'til Infinity*, announced the arrival of Hieroglyphics, the crew that would successfully transplant NYC freestyle traditions to the Bay, a land best known for Too Short's pimpology and Digital Underground's Humpty Dance.

Del answered, "Like I said, in terms of what other people were doing, it's original. You could either call it being traditional as far as what the 'real rap' is or whatever, which I don't even really believe in. Or you could be like, 'That was harder for me, [compared with his first album, the playful *I Wish My Brother George Was Here*],' and nobody else out here on the West Coast was doing nothing like that. So I guess, in a sense, it was being original. But it still derives from something else."

Marketplace

Reminiscing about his days as an artist signed to Elektra Records and his tenuous position as one of the leaders of a new school of rap, Del continued, "The first album, I didn't have no problem with that. But then, once you go through the business, you go through all this shit, you're just like, 'Argghh!'"

"I got to the point where I didn't even want to go to the studio. I was like, 'Fuck the studio.' It used to be so fun going to the studio, then motherfuckers make it a job, really."

Del took a fresh Handi Wipe from a dispenser and rubbed his face clean, a physical punctuation he would add at various points throughout our conversation. He picked up a bidi and held it in his hand, aloft, without lighting it. "I think that Del should be a certain character, for lack of a better term, who's going to be consistent," he continued.

"The people," he rationalized, "who sell millions of records ... for one, they might not have no talent at all, but they know what people

want to listen to, you know what I'm saying? They know the business of how to market themselves. They at least know that! So I'm like, 'OK, if I really want to do it, I've got to get busy, man.'"

"Anybody that's on TV, or got a video out, or gets played on the radio — them motherfuckers been stopped sampling. Sampling don't exist in hip-hop no more."

I asked him, "Did you play a lot of the music on *Both Sides of the Brain* [his fourth and most recent solo album], or was a lot of it samples?"

"A lot of it was samples," he said. "But I played a lot of it. I would sample a bass tone, because I didn't have a keyboard, and then I'd just play the bass tone the way I wanted the bass line to go. Basically, I did as much as I could do without having a keyboard. Then I just said, 'Man, I gotta step it up to a keyboard now.' Then once I did that and started learning more, I got a lot more interested. I got that whole love back again where I was juiced to do some music."

Turning point

"Would you consider *Both Sides of the Brain* a transition for you?" I asked.

"I said that to a lot of people around that time, when I was being interviewed, that it was the beginning of the next phase," he replied.

I recalled interviewing him last year about *Both Sides*, when he'd taken a sidetrack to talk about a new project that he'd called *Deltron Zero*. "I'm going to try some shit I can't do with Del," he said to me back then. "It's really going to be about Earth and my commentary on it ... but I'm going to disguise it in being in the future."

Now, sensing an opening to talk about Del's new record, I quickly asked, "Yeah, I'm tripping, because you said that to me, right? And I was like, yeah, whatever. And then *Deltron 3030* came out, and I totally didn't expect it to come out like that!"

"With that album, that's pretty much the beginning of me really thinking about, 'OK, I'm going to design some songs,'" Del explained. Then he added, "Me personally, it's too much trying to rap off the hook. That shit is not exciting for me. And, as far as shows, it doesn't even make sense. A lot of times, when I'm at my show, I can't even fucking remember my own words. How can I expect anybody else to sing along?"

"Now there will be some people who will be like, 'Oh no, don't soften it up.' Of course they going to say that. But that goes back to what the book was saying about being original. If I'm doing that same thing," he continued, alluding to the freestyle-based battle raps and quirky Oakland stories for which he became famous, "that ain't original. So I gotta change it up. Which I don't have a problem doing, you know what I'm saying? Now I'm more in the mode of, 'What's this song going to be about,' instead of just writing a collection of raps."

Del's thoughts about his work made sense, even though he allowed little room for its numerous strengths. I wanted to remind him that *Deltron 3030* was full of subject-oriented songs. One track, "Virus," illustrated his lust to dismantle computer systems with surprisingly specific tech-speak; another, "Madness," revealed his survival techniques in the rap industry, because "it's easy to see the pain and strife and end it all tonight."

The pinpoint

As I silently obsessed over an album I had been absorbing since last October, Del discussed his changing perspectives on art and life, demonstrating by playing notes on his new Yamaha QY70 keyboard and breaking down books like Jerry Coker's *A Guide to Jazz Composition and Arranging*. *Deltron 3030*, a project he'd finished some months ago, was old news to him.

He paused, finally, and told me, "Today, somebody who was at the phone booth stopped me and said, 'Hey, you got a dime?' Then he was like, 'Hey, don't you rap, dude? Yeah, 'Mistadobalina' was the bomb, man, I was in, like, fifth grade!'"

"Really [I want to make music for] people who really don't give a fuck about all this odds and ends and added shit," Del continued. "They just want something, when they come home from work, already having to stress and think about hella shit, to relieve them from that. So I'm just really seeing more now that it's for people that I do music. It's not the other way around: I'm the artist. If you can't figure me out, then fuck you, you must not know what you're talking about."

Then I asked a question I could only attempt after two hours of nonstop talking and the ensuing — if illusory — air of intimacy. "It's interesting that you say that," I countered, "because — and this is an assumption on my part — that's definitely not how people perceive you. They look at you the other way, like you're the complex musician and everything. And you're saying all this stuff about how you're making it for the people. I'm not saying that it's like that for a reason, but that's how it is."

"You know what?" he replied. "To get a pinpoint on me is pretty hard, because you can't tell off the bat what I'm about, because I'm about so many things. A lot of people are stuck on the fact that I took acid or something, and so they say, 'He's like this.' Or they've seen me drunk somewhere, so they think I'm like that. Or they listen to my music in one light, so they think one thing."

"I think that's always going to be there. But really, at the core of it, I'm not too different from a lot of cats out here. Came up the same way, did a lot of the same shit a lot of cats did out here. It's just that I chose to leave a lot of that negative shit alone. So [since I'm able] to realize that, I know how to communicate better. And all this is, after all, is a form of communication." ❖

Del's discs



Over a nine-year career, Del the Funky Homosapien (or tha Funkee Homosapien, if you like) has recorded four solo albums, participated in a side project with famed conceptualist Dan "The Automator" Nakamura and Canadian turntablist Kid Koala, appeared on a compilation LP with his Hieroglyphics crew, released several 12-inch singles with extra tracks, made numerous guest appearances on other artists' records, and dropped one memorable B-side to his 1991 hit single "Dr. Bombay." "Eye Exam." Del was asked to give his opinion on some of the highlights.

I Wish My Brother George Was Here (Elektra, 1991): "At first I looked down on it because people around me were like, 'Man, that ain't the hard shit.' Now, when I look back on it, I really see that was a fun time for me."

"The whole album was constructed hella tight. There are some things I would have changed: I didn't really like the clarity of it, and I would have liked it to be a little nastier. But all in all, that's the best one I've done."

"DJ Pooh was the one who actually put the album together. I learned a lot from watching Pooh, too. That's what got me to the stage I'm at now."

No Need for Alarm (Elektra, 1993): "That, I think, is my worst album. Emotionally, I was crippled at that time, going through a lot of ridiculous shit, getting hella fucked up, not really focused at all."

"A lot of people think that's my best album because I really showed people I could bust, that I wasn't just the fluff they may have interpreted me to be from my first album. But I lost two-thirds of my audience from that, you know what I'm saying?"

Future Development (originally recorded for Elektra, subsequently released by Hiero Imperium, 1998): "That was a good album, me coming back into what I'm really about and making that circle. It never really got mixed or nothing because I was dropped before it was finished. It could have been better than it was, but the idea was there. I started thinking more about the listeners and what they wanted to listen to, even though some of it was directed by what I think I should do."

Hieroglyphics, *Third Eye Vision* (Hiero Imperium, 1998): "My honest opinion is that we didn't work that hard on it. We're about to do a new Hiero album, and I'm already telling motherfuckers from jump street, 'Man, motherfuckers gonna have to put in some work on this.'"

"I can see why, when it was reviewed, a lot of people was like, 'They're dope and everything, they can rap and all that, but this album ain't hella the bomb. It's cool 'cause niggas is talented, so it's going to be good.' But at this point, niggas is judging us on a higher [standard]. Like, 'At this point, y'all should be a little farther than this.' And people are right."

Both Sides of the Brain (Hiero Imperium, 2000): "That's when I really started peeping, since it was my solo thing without the label or nobody hindering me. I was like, 'OK, now I get to do what I want.' And I knew where my head was."

"But the only thing wrong was that it was too much. Like, 'Now that I got my freedom, I can do anything!' It's like your parents keep you locked up in the house all the time, then when you finally do get to go out, you just go wild."

Deltron 3030, with the Automator and Kid Koala (75 Ark, 2000): "Half of it was [similar to *Both Sides of the Brain*], then halfway in it, I started peeping a lot more about what I could do with my music. So it balanced itself out."

M.R.

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Heavy breathing

Essex Hemphill was naked, wet, and bald when I first met him in a Los Angeles hotel suite in 1992.

There was incense. He was smoking a cigarette. There were raisins. He ate them slowly, chewing one at a time with deliberation and precision.

He had just finished a shower, and the damp red towel he was clutching around his waist was all that separated me — a 21-year-old straight white college student — from the cock of the black gay poet I had come to interview for my school paper. His head was smooth and round and freshly oiled — he had just shaved it — and bending down toward me he asked, "Did I miss a spot?" What had brought me there was *Ceremonies*, Essex's landmark book of poetry and criticism that within days of its publication that year had begun to change my life (and that now, three years after Essex's death from HIV-related complications, has finally been republished by Cleis Press). It remains one of the last century's most crucial collections, required reading for anyone who has ever thought about what it means to have sex, what it means to experience the body through the masks of race, what it means to search for power and grace in the struggle against loss.

I want to start / an organization / to save my own life ("For My Own Protection")

My encounter with Essex had its own history: *Earth Life* (where he wrote, "You should be able to distinguish / oppression from pleasure"); *Conditions* (where he wrote "Now we think / as we fuck / this nut might kill / this kiss could turn to stone"); and most of all, the way he pronounced "calla lily" — thick, musical, perfumed — when he read Bruce Nugent's "Smoke, Lilies, and Jade" in the film *Looking for Langston*, helping to turn a Harlem Renaissance fox trot in tuxedos into the abandoned sticky swoon of a house club. *Ceremonies* contained all of this — the fierce fucking, the shadow of viral death, the beleaguered beauty of black bodies finding love in the midst of war — but in its pages Essex went further, with more social insight, with more sexual nuance, brilliantly and radically untangling, then retangling, the cords of brotherhood and hate, violence and desire, that had for so long wound black gay men in knots of invisibility and activism.

Why is the world always easier to fix / than our homes? ("Fixin' Things")

In his poems Essex replaced the hanging black penis in Mapplethorpe's "The Man in a Polyester Suit" with his own full body in the "rumpled black suit" he wore to too many funerals of too many friends. He contrasted the cheers for black men in basketball jerseys on stadium courts with the jeers for black men holding hands on city sidewalks. A castaway within an America that refused to see him, Essex constructed his own country and talked about it. There was Marvin Gaye and Lord Alfred Douglas, syphilis experiments and AIDS quilts, black Tuskegee night nurses and raped grandmothers, black men who love black men, black men who love black men but who attack black women, black men who love black men but who kill them instead. There were family photographs, there was "the absence of rice and bridesmaids," and there was the hope that someday there wouldn't have to be so many casualties and so much memory.

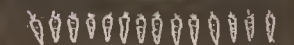
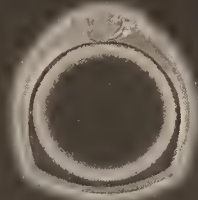
In his essays D.C. buses became slave ships. He took on the homo-hate of black nationalists and Afrocentrists, and then, with Eldridge Cleaver and Frances Cress Welsing ringing in his ears, introduced us to George, the older white man with red pubic hair and a "deep pink" swollen penis who was, on top of a deli counter in the back of a store, Essex's first. On every page of *Ceremonies* were the tools necessary for Essex's ceremonies of survival, his urgent word-weapons against a destruction he did not choose: spilled seed on graves, tall monument erections of "threadbare masculinity" to be burned or swallowed or sucked, and all the heavy breathing it takes to make the world a safer place for black queer sons.

When I die, / honey chil' / my angels / will be tall / Black drag queens ("The Tomb of Sorrow")

As I revisit *Ceremonies* now, I notice the recurrence of museums. A museum is a space of unnatural stillness, where objects are exhibited for their objectness, a space, like hospitals, caught between healing and removal, between the push of life and the pull of death. Essex writes of museum guards, museum exhibits, and the glass gallery cases that display black civil rights struggle as artifacts to black gay men for whom struggle is still pulsing. *Ceremonies* was Essex's protest against his own museumization, his refusal to surrender to the image produced by someone else's stare. His poems and essays were his way out, the magic words that would ensure his deliverance — never the silent object under the glass, always the alive, humid, sexual breath that fogs it.

Our loss is greater / than all the space / we fill with prayers / and praise. ("When My Brother Fell") ❖

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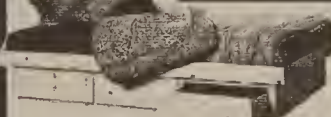
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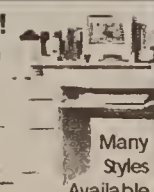
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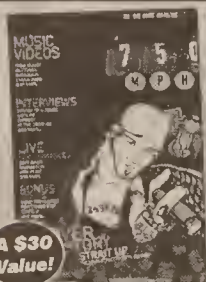
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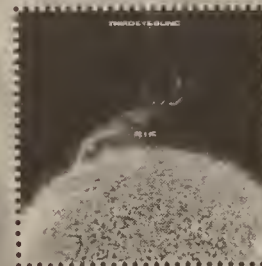
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Heavy Traffic

Steven Soderbergh's war-on-drugs story stalls out. *By Dennis Harvey*

Something about Steven Soderbergh is getting lost in his translation from seminal indie problem child to A-list director. *Traffic* would be a model of intelligent ambiguity and stylistic nonpandering if it were "A film by ...," say, Rob Reiner. Coming from Soderbergh, it's disappointing the same way *Erin Brockovich* was: as a well-crafted, low-impact issue movie distinguishable from Mike Nichols or Sidney Lumet turf only in its moderately off-center emphasis on character quirks and comedy.

If Erin was Norma Rae with less heartwarming gotta-be-me-ness, *Traffic* is *The Insider* minus the clear-cut assignment of blessings and blame. As Michael Mann did last year, Soderbergh subsumes most of his usual idiosyncrasies in serving the docudrama form. (Unlike Mann's, however, his story isn't factual — it just acts that way.) And like *The Insider*, *Traffic* is a decent, ambitious movie just fair-minded and self-effacing enough to leave no lasting impression. Pseudoreportage wrestles art to the mat. OK, but: doesn't Soderbergh have better things to do? *King of the Hill*, *Schizopolis*, and *Out of Sight*, to name three personal faves, remain great movies; top-heavy *Traffic*, I argue, will not.

Actually, as a concept *Traffic* looks worth any major director's time. Simultaneous public sanctimoniousness and indifference toward the subject have kept the war on drugs offscreen, at least in any meaningful way. But the larger issues are complicated, morally confusing, lacking clear protagonists or dramatic arcs. The war on drugs may be second only to the plain old war

machine as our biggest sociopolitical scam. Well, nobody's made *Terminator Forever: The Military Industrial Complex Strikes Back* yet, either.

So give *Traffic* credit for trying to grapple with a huge, nonfun issue on fairly populist terms — even if the inspiration had to come from a late-1980s British miniseries. The original *Traffic* [sic] followed a specific drug trade route from Pakistani poppy fields to English veins, glimpsing all backdoor deals, smuggling hazards, and variably effective governmental watchdogs between. Stephen Gaghan's new screenplay shifts matters to North America, running along a courier line from Tijuana to Washington, D.C.

That choice of points A and Z reveals *Traffic*'s weakness for tabloid simplification, though Soderbergh does downplay the glibbest ironies. They're key ones, however. Michael Douglas, back in fossilized form after *Wonder Boys*' brief thaw out, plays a conservative Ohio judge righteously gunning for the big time — D.C. drug czarism — and learning beltway politics the usual hard way. For a long time it escapes his humorless, preoccupied notice that his only daughter, 15-year-old Caroline (Erika Christensen), is rapidly turning into a white preppie on dope.

Meanwhile, San Diego trophy wife Catherine Zeta-Jones is shocked, shocked, to discover her husband's bottomless bankroll is, like, 100 percent FBI-seizable. Quality of lifestyle threatened, she must make hard choices: Will it be prep school or public (my gawd) for her cherished son? Virtuous poverty or drug queen-pinning till hubby gets sprung?

Fortunately, *Traffic* is an ensemble piece, and the plot threads improve the further they get from innocent victimhood (and marquee-value casting). Luis Guzman and Don Cheadle are great as DEA agents who get go-between Miguel Ferrer over a barrel and really enjoy rolling him around. Benicio del Toro is a corrupt penny-ante Mexican cop who lucks into bigger leagues of badness, a windfall that proves too much for his dumber partner (Jacob Vargas) to handle. Ex-spaghetti western dream boat Tomas Milian is unrecognizably yucko as General Salazar, our friendly south-of-the-border cartel buster-cum-profit; ditto suddenly wizened Dennis Quaid as the Northern variety of four-star scum, an attorney. Lurking around the margins are James Brolin, Albert Finney, Amy Irving, Steven Bauer, Benjamin Bratt, and umpteen others, including four real-life U.S. senators.

That none of them come off very *Airport 1975* — offscreen power couple and on-screen deadweights Zeta-Jones-Douglas aside — attests to Soderbergh's natural allergy to melodrama. Still, there's a thin line between tasteful and gratuitous restraint.

Traffic is yet another movie expansive in length, locational sprawl (every scene even gets its own dateline), and character clutter — but its blood pressure stays all too sensibly even. Why make an epic if you're going to resist living it large? Oh, yeah: cred. Soderbergh seems to be insisting he can make a big movie with the virtues of a small one. Instead, somehow he ends up with a small movie that lasts 150 minutes. It's not boring, but it isn't



Narc, narc. Who's there? Well crafted but ultimately disappointing, *Traffic* dodges the complexity and moral ambiguity of the war on drugs.

enough of anything else, except good for you.

The few multiplex patrons who stumble in expecting crime-syndicate thrills may emerge duly aware that the problem is hairier than they knew. But here, too, *Traffic* doesn't go half far enough: we note that multinational officials, handcuffers, courts, business interests, upstanding citizens, racketeers, and yes, our precious children are all in it together, either hog-tied or tying up. It's supposed to make you think.

But think what? The script does little more than quick-reference the war on drugs as an evergreen propagandistic decoy for governments with more important subterranean economic machines (economic race-class segregation, military megaspending, corporate policy-buying, environmental pillage) to keep ka-chinging away. There's no discussion here of responsible usage — the omnipresent party favor Hollywood will never

admit to. Perhaps I blinked past any mention of prisons-as-growth-industry or our gutted rehab programs. That's a lot of pieces missing for two and one-half hours.

The film's equal-op finger-pointing surface doesn't fully hide the fact that its Mexico looks like sleazebag purgatory versus stateside neat 'n' prettiness, a slant not elevated by Soderbergh's just-bein'-arty decision to filterize one urine yellow, the other cobalt blue.

It's isn't enough to say, "Hypocrisy lives here, too," when your most lingering "human" faces are just the little girl lost to whoredom cuz busy-at-the-office Daddy forgot to bring home the love. *Traffic* has the integrity to soft-pedal its clichés and kinda-sorta critique a Bigger Picture. To which you might just say: Oh.

'Traffic' opens Fri/5 at Bay Area theaters. See *Movie Clock*, page 84, for show times.

All aflutter

A Swedish documentary takes its bird's-eye view literally. *By Dennis Harvey*

As I was watching *The Birds* on TV the other night, it struck me that the recurrent human refrain is a blunt, blank "Why are they doing this to us!?" sung by various characters in a glissando of rising hysteria. A newer film, of course, would have the answer: evil pharmaceutical company/waste dumping/radiation/bioengineering. In 1963, though, hardly anybody beyond Rachel Carson imagined that man might actually do nature serious harm — let alone some day run out of nature to harm, or live on. So *The Birds* gained extra creepiness by throwing its hands in the air; the only reasonable response was an unsettling "... um, because they can?"

The movie now looks very much like a just-slightly-cruder version of today's CGI digital-FX extravaganzas. Its feathered hordes mass, attack, and retreat as an alien force — all collective thought, perhaps reflecting the era's cold war mentality.

It's easy to see the primeval pterodactyl behind contemporary birds: strip away all of the nice feathers, and you've got weird, gargoyle-winged man infrastructure, not half so delicate as it looks. I've never liked birds much. Not to mention a parrot bit me once, then actually laughed.

Still, *Tweety* must have his side of the story. Getting as close to it as any nonornithologist could, the new docu-

mentary *Kestrel's Eye* is a remarkable you-know-what's-eye view of life as it unfolds over several Swedish seasons. Mikael Kristersson kept remote-control cameras running for nearly three years at a 13th-century rural church where



Deconstructing Tweety: Mikael Kristersson's *Kestrel's Eye* reveals a complex, unpredictable universe.

one pair of kestrels (striped brown European falcons) nests in a belfry niche. At first glance it's a quaint but nondescript setting: groundskeepers endlessly fuss over the cemetery plots beyond a churchyard wall (this being now, even they carry cell phones); cars, joggers, and leashed dogs pass obliviously by;

surrounding wetlands and grazing fields are flat, "pretty," zzz.

But eventually, through Kristersson's patience and the birds' indifference (despite his cameras' frequent inches-close proximity), we begin to see this landscape as a whole, complicated, unpredictable universe. There's no narration or even music to lend the kestrels "character" or "drama." They manage quite well by themselves, though. The rigid, all-things-equal attention to elemental tasks — and nothing else, save idly staring at irrelevant phenomena (that's you, dude) — is as striking as it is professional. What is more remarkable than the aerodynamics that let these fowl hover above prey, wings

flapping madly, head and torso utterly still, then plunge to earth as hard and sharp as a dart? (Invariably, this moment is accompanied by one piping squeal: the awful sound of a field mouse at once surprised and done for.)

Likewise, fucking, fighting, hatching six fluffy chicks, and nursing them until

they first attempt flight (not an automatic go, by the way) become engrossing to watch, in ways that have little to do with viewer empathy. Rather, one's admiration stems largely from gleaning how utterly focused, logical, and otherwise unlike us these kestrels are. After a while their POV makes human behavior look pretty baffling, not to say a tad ridiculous. In what's hitherto been a scrupulously neutral account, Kristersson permits himself one late instance of easy editorial irony: intercutting the adolescent birds crapping and mouse-disembowling while, below, a church wedding ceremony unfolds in all its costumed splendor. It's almost as if he were throwing words *Babe* style into our feathered friends' beaks, having them squawk, "So ... what's the point of such needlessly complicated, resource-squandering mating rituals?" By that point, you may wonder too.

'Kestrel's Eye' plays Fri/5–Thurs/11, 6, 8, and 10 p.m. (also Sat.–Sun. and Wed., 2 and 4 p.m.), Roxie Cinema, 3125 16th St., S.F. (415) 431-3611.

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a&e film



Not just about fucking: Jang Sun-Woo's *Lies* screws with the censors to exorcise the demons of Korea's, and Korean cinema's, past.

Truth ache

Korean provocateur Jang Sun-Woo's honest *Lies*.
 By Chuck Stephens

Think of my dick as shit," a middle-aged dude in the South Korean sex farce *Lies* tells his teenage lover as he prepares to plumb what the film's intertitles refer to as her "Third Hole." "That will make it easier."

Such is the tenor of Jang Sun-Woo's film, a raunchy-funny, fascinating-tedious, and ultra-dry comedy about a sculptor, a schoolgirl, and the dozens of sticks, switches, and staves the couple use to impress their passion upon one another. In it, Y (played by 22-year-old fashion model and real-life nonvirgin Kim Tae-Yeon) initiates an affair with J (played by 39-year-old first-time actor and real-life sculptor Lee Sang-Hyun) to spare herself the fateful deflowering that her sisters endured at the hands of rapists. Y soon finds that she enjoys J's rough and rabbit approach to sex, and when J suggests that their lovemaking include a little bastinado, Y agreeably takes control of "the stick that makes everyone happy" and beats her own path into the future.

For the sake of lens wiping, *Lies* is not an art film, an S-M retread of *Lolita*, a reaffirmation of patriarchal tyranny, or even particularly "symbolic." *Lies* is a quasi documentary about fucking qua fucking, as even the redoubtable *Variety* recognized when, with accidental accuracy, it dismissed it for having "nothing much to say." Some critics seem disconcerted by all the grunting in Jang's passion play, indignant over the possibility that the characters in *Lies* might be honestly engorged by passions altogether their own. Jang's refusal to pander to anyone's libido other than his characters' or his own merely echoes his longtime bravery in challenging the censorial culture of his homeland. Such refusal to defer to anyone else's template should be a cause for congratulation, not dismissal. Jang's spine is as strong as one of Y's switches.

Based on the controversial (and ultimately banned and burned) novel *Tell Me a Lie*, by Jang Jung Il — the first writer in Korean history to be jailed as a pornographer — *Lies* became Korea's fifth-highest-grossing film of the year

as of last July, its proceeds roughly equal to those of a pseudoscandalous import called *American Beauty*. If *Lies* seems to be following a trail of outrage to the grail of financial success à la *In the Realm of the Senses*, then maybe the speculation that Jang is the Korean Os-hima (his every new gesture a different stylistic mode from the last) has a strain of truth after all.

Lies may not be the best introduction to recent Korean film, or to Jang's altogether diverse output: a sprawling mosaic in which painstaking recreations of Korea's recent political past are as likely to run up against a crayon-animated blow job (as in *To You, from Me*) as a cheapskate recreation of an image from *The Exorcist* (as in *A Petal*). Yet, just like all of Jang's films, *Lies* isn't only about fucking; it's about fucking with the censors in order to exorcise the demons of Korea's, and Korean cinema's, past. And who better to perform such an exorcism than *Lies'* lithe and wily Y, who is but the most recent incarnation in the parade of indestructible "little girls" who populate this director's admittedly "bad" movies? Call it a theme; Jang won't disagree. He's got, as usual, his next two films already in preproduction. For 2002 there's a \$40 million animation based on an epic shamanic poem, several centuries of Korean folk painting, and the life of an abandoned princess named (like the film itself) Bari, who redeems her loathsome father and becomes, as Jang puts it, "the Goddess of Korean shamans."

And for the fall season to come, Jang's nearly completed his first "cyber-action thriller," which is set partially inside a video game and choreographed by a crack martial arts and special effects team from Hong Kong. Roll over, you brothers Grimm: Jang Sun-Woo's new protégé's in town. The title of her story? *The Resurrection of the Little Match Girl*. Burn, baby, burn. ❖

Lies opens Fri/5, Lumiere, 1572 California, S.F. (415) 352-0810; Fri/12, UC Theatre, 2036 University, Berk. (510) 843-FILM.

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Assholes 2000

Whether you're being chased through the dark back streets of the Mission by a vanload of creeps who think anyone in a fake fur coat must be a prostitute, or being pulled out of a giant bar fight in a full-length velvet evening gown, sometimes, if you come out of a sketchy situation unscathed, a bad time becomes a good time in retrospect simply because it's memorable.

With that in mind, and since even dilettantes must spend relaxing yet uneventful holidays with the family in suburbia, here are a few precious moments and wacky characters that have made the past year interesting: job-related anecdotes that, whether because of space constraints or a temporary sense of propriety, have previously been omitted, but that will remain indelibly imprinted on my brain for all time.

New Year's present: The first day of Year Two Triple Zero, some brand-new, three-foot-tall, tricolored graffiti on our garage door asserting "Vida Loca 2000" beams directly across the street from a

Can you punch them when they're down? During the Motörhead show at the Maritime Hall, a disabled heavy metal fan, while waiting for friends to purchase cigarettes at the gas station across the street from the venue, is backed into and nearly run over by a car. Mostly uninjured and already a bit tipsy, he attends the concert. Later, shortly after throwing a few fierce and powerful punches at his friends at random ("Naw, man, he's just playing"), he's introduced to an acquaintance and promptly honks her left breast. As she leans down to politely admonish him for it, giving his drunk and just-run-over ass the benefit of the doubt, he honks her other one. In order to avoid a lawsuit, she grits her teeth and walks away.

Extreme audience participation: When venerable tribal-drum-fire-percussion outfit Crash Worship stops at the Maritime Hall for a rare San Francisco appearance, the sold-out show brims with chaos from the get-go, as fire dancers perform out front and body painters eagerly adorn concertgoers in the rest room. After the Master Musicians of

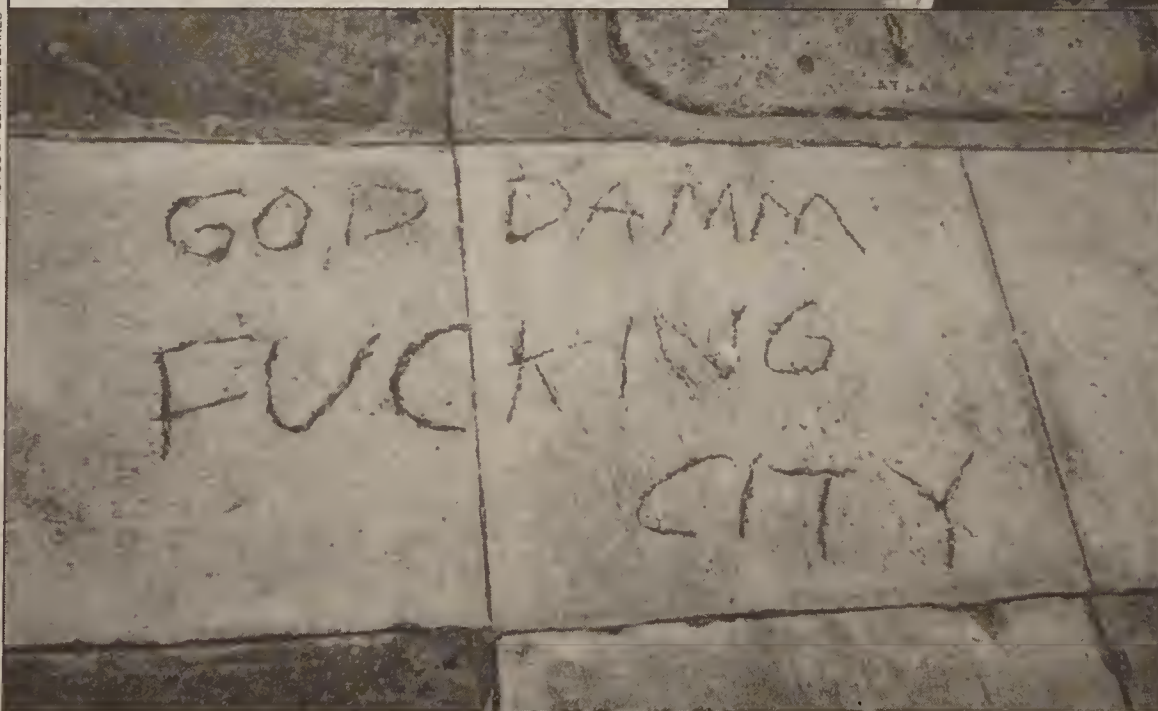
begins to wave it round his head like a lasso. He sets the entire head of the Björk-bunned girl next to him on fire, and as her boyfriend puts

borhood bar provides us with some bar stools and eye candy until the last call. One of my companions — who, it can safely be said, has got the hook-up, always and for everything — calls us a "cab." Outside the bar, a stretch black Lincoln limousine pulls up, and the chauffeur, who knows her by name, ushers us inside. One diminutive and inebriated skate rat,

the bartender's attention, startles himself with a wide-eyed look of panic and recognition shortly before regurgitating into his empty plastic cup. Unfazed and a bit more alert, the man turns and throws his puke-filled cup into the crowd before successfully ordering another beer. Even the toughest punks around him begin to gag and retch.



Hot shit: Creative Christmas tree disposal.



Uh-huh: A picture is worth four words.

portajohn that was annihilated during the night when someone stuffed a flaming discarded Christmas tree inside it. All that remains is a mass of blue, smelly plastic that coats the ground like a dead Schmoo, bits of pine flecking the goo like ice-cream sprinkles, and a stench emanating from the pile that's so singular it makes my housemates and me wish there were a way to photograph smell.

Jajouka, themselves known for psychedelic trance-inducing and beatnik-healing musical properties, have left the stage and Crash Worship finally, finally comes on, at the first drum's pound, the audience member next to me promptly takes off his flannel shirt, throws it on the ground, extracts some lighter fluid, douses his shirt with it, lights a match, throws it on, picks up the flaming flannel by the sleeve, and

her out, two others' craniums are set ablaze. Security moves quickly and brutally, dragging him behind the speaker on the other side of me and unceremoniously beating the shit out of him.

Keep dreaming: The night of the Warped tour, Skratzcon 2000, and the last Invisibl Skratch Piklz show ever, we head to the Kilowatt for a nightcap. Filled to the brim with skaters and PYTs, our trusted neigh-

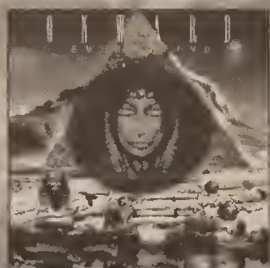
grizzly bear. After throwing several punches and missing, Skater finally knocks the incredibly patient Door Guy's favorite hat off his head. There is one more punch thrown.

Holding one's (reconstituted) liquor: At the Business's show at Slim's, overzealous fans of the hardcore punk legends drink much and start early. One burly skinhead in bomber and braces, heavy-lidded with booze and limply trying to get

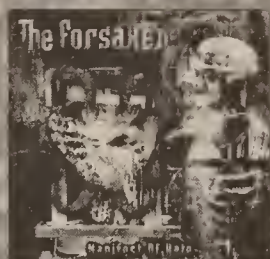
Hot tub overshot: The night of "Crawfish Massacre II — The Enshuckening," when we descend on one of the event organizers' hot tub in Potrero Hill, the boys filter out of the backyard and into the house as a group of girls soak, chat, and innocently massage one another's feet. My companion notices that there's one guy left in the tub, and that nobody knows him, and that, jaw agape and nerdy-ass glasses steaming up, he's ogling us like a coyote. He's also choking his chicken. Unbeknownst to him, she quietly watches him and waits. As he closes his eyes, on the verge of entering the throes of ecstasy, she stands up, splashes his face with a deluge of water, points, and loudly calls him out to the rest of the party. Several hulking male bystanders offer in no uncertain terms to escort the gentleman to the door. He leaves quietly and alone.

Thanks for the memories, guys. All in a day's work.

From the Bowels of Hell...Subsect



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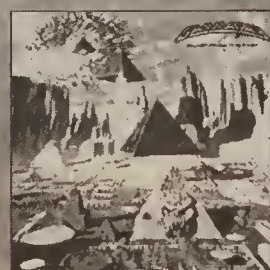
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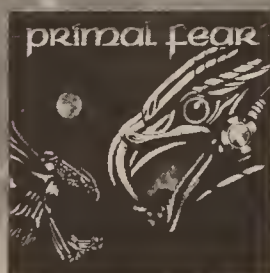
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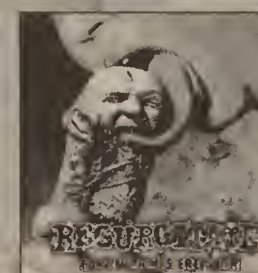
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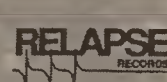
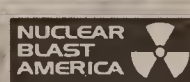
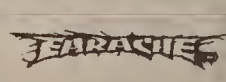
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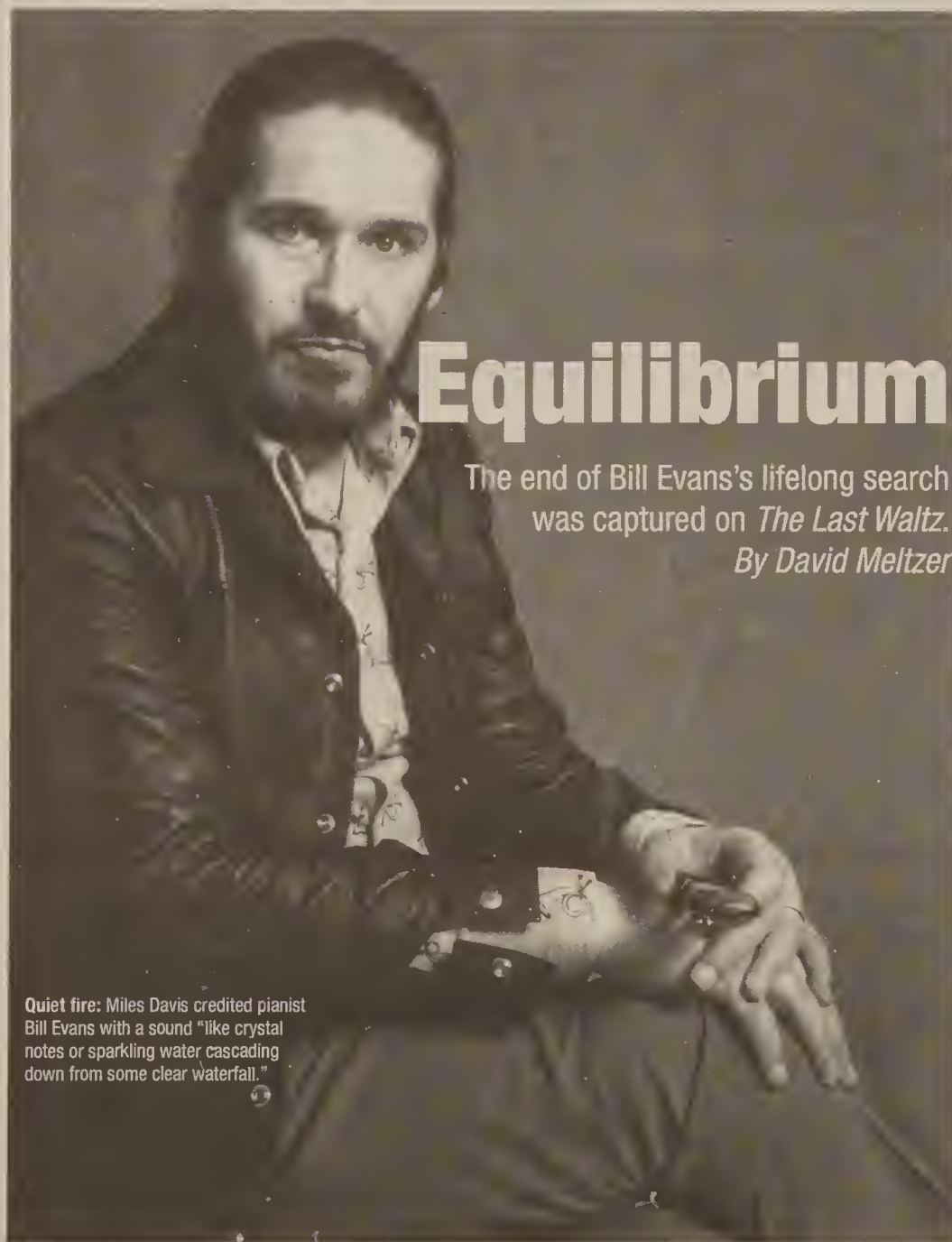
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Equilibrium

The end of Bill Evans's lifelong search was captured on *The Last Waltz*.

By David Meltzer

Quiet fire: Miles Davis credited pianist Bill Evans with a sound "like crystal notes or sparkling water cascading down from some clear waterfall."

We're having a poetry reading tonight, only it's music. One of the great poets of the piano, Bill Evans," announces Todd Barkan, owner and impresario of North Beach's Keystone Korner. From Aug. 31 to Sept. 8, 1980, Evans and his group (Marc Johnson, bass; Joe LaBarbera, drums) played what would be his last complete club gig. He died a week later in New York City on Sept. 15, one month after his 51st birthday.

Since his debut album as a trio leader in 1956, Evans had been one of the most influential pianists of his generation, a fact that brings new surprises even 20 years after his death. An icon of introversion, Evans was invariably depicted hunched over, forehead nearly touching the keyboard, his horn-rims dangerously close to damage from a reckless arpeggio. He seemed, as did Glenn Gould, to want to merge with the instrument and disappear.

Like many jazz pianists — Jelly Roll Morton, Art Tatum, Oscar Peterson, Dave Brubeck, Keith Jarrett, Cecil Taylor — Evans brought to jazz improvisation an immersion in classical technique and European harmonic concepts. Every great pianist has a unique "touch," an innate and ineffable tactile emotional relationship with the hard surfaces of the piano, a percussion instrument capable of immense subtlety and emotional intricacy — and Evans was certainly no different.

From the outset, Evans was characterized as an introverted, intellectual extension of the postbop "cool school." His first trio sessions for Riverside in the mid '50s coincide with the fractious (and largely fictitious) battle between East and West Coast jazz: "cool" (coded white, Euro-rooted, essentially unswinging) versus "hot" (code for black hard-bopping ensembles typified by Art Blakey and

the Jazz Messengers). In the fussy jazz press and culture it spoke to, Evans inadvertently became a bellwether of an ongoing civil war about who could and couldn't play jazz, whose music it was and wasn't. In the '50s and early '60s, I saw Evans as a dorky conservatory-trained musician who preyed on black music. He looked like many white musicians of that era, with thick horn-rim glasses, cigarette, slick hair, sports jacket, a vaguely distracted and introspective sallow mug — another jazz nerd informed by European musical impressionism, chromaticism, postromantic weltschmerz, and early atonality.

But in the intercultural and interracial actuality of the New York jazz scene of the '50s, Evans played and recorded with George Russell, Art Farmer, Clark Terry, Charles Mingus, Idrees Suleiman, Sahib Shibab, and Oscar Pettiford, as well as Tony Scott, Don Elliott, Jimmy Knepper, Eddie

Costa, and Bob Brookmeyer. A brilliant yeoman, Evans had his ears open to players and concepts he could learn from. Another influence was the driven romantic excess of Bud Powell, a major bebop piano innovator whose technique and ear were classically trained.

Evans joined the Miles Davis Quintet in April 1958. With his scowl and growl, shades, slick Italian silk suits, and ever-ready edge of violence, Miles was also typecast in those days as a withdrawn introverted gnomish player. A year later, in March and April, they recorded what would become the most celebrated jazz album ever recorded, *Kind of Blue*. The album shows Evans's harmonic and compositional input, most memorably in the Davis-credited "Blue in Green." Davis described Evans: "Bill had this quiet fire that I love on piano. The way he approached it, the sound he got was like crystal notes or sparkling water cascading down from some clear waterfall."

Evans told interviewer Len Lyons, "You have to spend a lot of years at the keyboard before what's inside can get through your hands and into the piano. For years and years that was a constant frustration for me. I wanted to get that expressive thing in, but somehow it didn't happen. When I was about 26 — about a year after I went with Miles — that was the first time I had attained a certain degree of expressiveness in my playing."

The trio Evans formed after leaving Davis featured the remarkable 23-year-old bassist Scott LaFaro and consummate drummer Paul Motian. The trio was Evans's primary format for the duration of his career, and this amazingly simpatico group was the ur-trio all others would be compared to — not only by critics, but by Evans. Their live dates at the Village Vanguard on Riverside in 1961 represent a fully formed realization, electric with the sense of discovery and interplay, and remain a major moment in jazz.

Despite the largely unacknowledged damage drugs did to many jazz musicians, drugs and the music were for Evans symbiotically linked — personal and privileged torments and exaltations channeled into creation. His devotions to these two masters were seemingly antithetical. Evans was a junkie until he died, with occasional periods of withdrawal and sobriety. There's little doubt that drug use accelerated his premature death. In the last three or four years of his life, Evans starting shooting cocaine.

Eliot Zigmund, a drummer for Evans, once commented: "I almost think that his involvement with drugs — early on, anyway — was to get away from the fact that he was really a very American kind of guy. I think drugs for him made him more mysterious, or got him to a more mysterious place, got him out of his background."

In the final two years of his life, Evans's playing became more aggres-

sive; his left hand was more insistent and punchy, while his right-hand escalations were more pushy, fractured, filled with rhythmic tension, reworking with new insistency familiar and new tunes. At the same time, his intensely personal lyricism burnished every note with haunting yearning and an innate tenderness.

All the live recordings from this period — including the recently released eight-CD set *The Last Waltz*, a record of that date at the Keystone Korner — dwell on a small body of standards and originals Evans continued to explore and permute ("But Beautiful," "I Do It for Your Love," "Knit for Mary F.," "Letter to Evan," "My Foolish Heart," "Turn out the Stars," "Spring Is Here"), the most insistent being "Nardis," a Miles Davis composition written for altoist Cannonball Adderly's 1958 Riverside album, *Portrait of Cannonball* (with Evans on piano). Evans introduced the piece to the crowd at the Keystone by saying, "We'd like to conclude this set with something that's been in our repertoire from the beginning and has evolved, and we've learned from the potential of the tune, and every once in a while a new gateway opens, and it's like therapy."

The accompanying booklet has a preface by Todd Barkan and a superb essay by *Bay Guardian* critic Derk Richardson. Photographs of Evans at the Keystone look ghastly: he's drawn, wired, underweight, sallow; his fingers look swollen. Poet Lew Welch told me of an Evans gig in the late '60s at the Trident in Sausalito. "It broke my heart," he said. "Evans looked shitty. Pale and pasty. Yet playing this exquisite music, man, beyond belief. His fingers were bloated like overcooked hot dogs and fingernails were split down the center. I thought how much that has to hurt. He seemed beyond that kind of ordinary pain."

Evans's final trio has been richly documented in the studio and especially live, most notably in the six-CD box set *Turn out the Stars* and on three unauthorized CDs of the Keystone date from Timeless, with tunes and talk not on the Milestone box, including the M.A.S.H. theme song, "Bill's Hit Tune," the lovely "Gary's Theme," and a pent-up version of "You and the Night and the Music."

Bassist Marc Johnson comes amazingly close to recreating LaFaro's intonation, ardor, and dialogic interaction with Evans; drummer Joe LaBarbera is as insistently respectful to nuance and as alert as Motian was. Both musicians were at least a decade or two younger than their leader; even so, Evans reached a new level of musicianship, playing with discovery's urgency — and perhaps a sense of culmination. The date was born in the struggle for survival and equilibrium in art. It was a powerful victory whose beauty and, indeed, poetry haunt long after the digital moment's vanished.

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a&p

nervous breakthrough

by michelle goldberg

Seeing Stars

Unless you're very innocent or very lucky, the ability to have giddy epiphanies on drugs fades as you get older. Smoking a joint as a young teenager turns the whole world into your very own Technicolor Busby Berkeley fantasia, while smoking a joint in your 20s is like taking a Valium: something nice and mellow to take the edge off, but little more. Ecstasy's psychic half-life is even shorter; it starts out life-changing and devolves into a pleasant upper.

Happily, the thrilling power of travel to heighten everything never seems to lessen. Back in New York for the holidays, it doesn't matter that I've been here a thousand times, that I once called this city home and someday will again — colors seem brighter, faces more fascinating, and music deeper and more entrancing. Last night, in my sister-in-law's bar in Brooklyn, Rae and Christian's new album, *Sleepwalking*, came thumping through the speakers, and though I've played it at home a dozen times, I never really heard it before. I remembered it as just another trip-hop retread, and maybe it is, but full as I was of caipirinhas and boozy nostalgia, its undulating bass and glowing, uplifting vibe was luscious and weirdly auspicious, a signal that despite my obsessive worrying, everything would be OK.

sound effects

Dancing machine

A friend of mine once said that she was suspicious of people who couldn't — or didn't — dance. That the inability to give oneself totally to rhythm might be indicative of some deeper personality defect, like an urge to torture animals or vote for George Bush.

This should have made me feel pretty bad, considering that I'm a lousy dancer, but it didn't.

Actually, I'm not a lousy dancer. I just have my own — er — style. The problem is that nobody else really appreciates it, which is why I rarely get out on the floor. Even 20 years ago, before my joints went bad, I was always a little out of control. At college parties the DJ had to warn the rest of the crowd before he played my favorite song, telling them to watch out for my swinging elbows.

Now I'm even worse. Oh yeah, I can get out there and do stuff that doesn't require a whole lot of motion, like the outdated Bankhead Bounce. Or what I call the "fat man's dance," where you get out there and kinda just roll your neck (if, of course, you happen to have one; mine tends to disappear during the holiday chow season). And I can

Travel is where I remember what I'm like and what I like when I'm not concerned with trends, hamstrung by deadlines, or wedded to my Filofax. When going on a trip, I sometimes pack cutting-edge discs I want to get more acquainted with, abstract stuff that might be the soundtrack to the life I wish I led. Usually, I can never bring myself to listen to them. Away from home, I don't want to hear tracks or soundscapes or beats or textures. I want songs. Traveling brings me within striking distance of the adolescent intensity and pathos that's so depressingly absent from adult life. A perfect song carries me all the way there.

Here in New York on a hungover morning, the songs I keep listening to over and over again are from Stars' debut LP, *Nightsongs*. In fact, I'm tempted to declare *Nightsongs* the best album of 2001. That would be improvident and pessimistic — maybe, miraculously, 2001 will bring a dozen records this good. Besides, though I loved *Nightsongs* when I first heard it in San Francisco, at the moment my melodramatic, wintry mood is surely making me hyperbolic. Still, right now I love this record with a fervor that's only partly made up of renewed relationships, late nights, and familiar skyscrapers. The rest is the music. I love this album because I'm feeling senti-

mental, but I'm also feeling sentimental because I keep listening to this album.

Stars lend themselves to this kind of maudlin adoration in part because they combine the sounds of the present — skittering electronic beats and twinkling keyboard washes — with a wry, bittersweet feel that's redolent of the late '80s and early '90s. Thus there's a feeling of having come full circle, like visiting a place you used to live in and seeing it through older eyes. A song like "My Radio" contains traces of New Order, Massive Attack, and Everything but the Girl. With its insinuating melody, spoken word-flavored delivery, and icy sonics warmed by sunshiny bursts of horns, it feels both entirely fresh and comfortingly familiar.

Most sublime of all is their wonderful cover of the Smiths' "This Charming Man." Stars' mellow, chiming treatment updates Morrissey's dandyism for the preening dance era. They give it a whole new rhythm, then bring it home with a looped sample of Johnny Marr's sparkling original guitar work. It's a new and brilliant way to do a pop cover, and like the album as a whole, it's revelatory even though it feels like it's been in my life forever. Hearing it is like being in motion: one's sense of time and space gets a little jumbled, but the things that matter are clearer than ever. ❖

by tony green

negotiate some basic side-to-side steps without much difficulty. Anything more complicated, though — well, I am probably the only black man in the South who can't do the Electric Slide.

With that in mind, I've wondered what my attraction was to beat-oriented music — or, for that matter, how I could get off on it while doing nothing more motion-intensive than making dinner. Dancing, the wisdom goes, is the only legitimate way to experience something as destructively polyrhythmic as a good Timbaland track. Showing appreciation for a particularly funky beat is a way of bridging any number of communication and aesthetic gaps. The ones that separate you from someone from another part of town; from someone you don't know, and maybe would like to. Not for nothing did Puff Daddy declare that a producer had to know how to dance in order to make dance beats.

Me, I prefer to dance in my head (sorry, Ornette). Partially because I can create my own backdrop, partially because I don't have to worry about hitting anybody with my elbows. And mostly because in my head, I'm not worrying about who I'm with, what I'm drinking, or what I'm doing. In my head, the music has to make it on its own.

Before that can happen, I have to deliver a beatdown to my inner wall-floer — the one who speaks for the forces of rationalism and restraint. The one whose sense of intellectual propriety drives it to place conditions on musical enjoyment. He's the one who, when something like "Flashlight," "Shake Ya Ass," or "Shut Up" comes on the radio, tries to deconstruct the lyrics. Or who, when I pop in a Meters disc, starts wondering where the chord changes are, or bemoans the lack of a classic pop-style contoured melody. Eventually, after about a minute or so of "Pass the Peas," he curls up in a corner with my middle school English paper on Simon and Garfunkel and shuts the hell up. After that I'm free to lose myself in the beat, not physically, but mentally, where the intellectual energy isn't devoted to analyzing the track itself but to noting my internal reactions to it: bringing in my own cross rhythms, adding an extra bass line, tossing in a strategically placed "Ugh!"

This is, for me, the best way to appreciate dance music (and I'm sure my knees agree). I've got my own way of hitting the dance floor and, like my friend, a healthy skepticism of people who don't, people whose words, writing, and reactions to funky music show that the dance halls in their heads have been boarded up. ❖

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TRACK

Talib Kweli and Hi-Tek
Track: Move Something
Genre: Rap & Hip-Hop
Description: A collaboration between DJ Hi-Tek and MC Talib Kweli
Label: Rawkus Records

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02

TRACK

Strangefolk
Track: Chasing Amy
Genre: Rock & Pop
Description: Rock nugget from the jam-loving Vermont band
Label: What the Folk Records

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03

TRACK

Alanis Morissette
Track: Uninvited
Genre: Rock & Pop
Description: Acoustic version from her "MTV Unplugged" album
Label: Maverick Records

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04

TRACK

Elliot Murphy & Bruce Springsteen
Track: Everything I Do
Genre: Rock & Pop
Description: The Boss sings backing vocals to this ballad
Label: Elliot Murphy

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05

TRACK

They Might Be Giants
Track: Spiraling Shape
Genre: Alternative
Description: Live version recorded in New York City
Label: EMusic

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06

TRACK

Maceo Parker
Track: Uptown Up
Genre: Jazz
Description: Saxophone great mixes jazz, funk and R&B
Label: What Are Records?

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07

TRACK

Julian Lennon
Track: Day After Day
Genre: Rock & Pop
Description: From "Photograph Smile," his first album in a decade
Label: Fuel 2000

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08

TRACK

Shelby Lynne
Track: Gotta Get Back
Genre: Country
Description: A non-album remix
Label: Island/Def Jam

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09

TRACK

John Wesley Harding
Track: She's a Piece of Work
Genre: Rock & Pop
Description: Wry humor and literate lyrics
Label: Hollywood Records

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10

TRACK

Del the Funky Homosapien
Track: Phoney Phranchise
Genre: Rap & Hip-Hop
Description: Rap with a socially conscious edge
Label: EMusic

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Red Meat

Alameda County Line (Ranchero)

It was Merle Haggard who finally set the record straight when, despite the lyrics to his biggest hit suggesting otherwise, he admitted, "Son, Muskogee is the only place I don't smoke [pot]!" With this the world had proof of what had long been suspected: good honky-tonk music had a fair amount of emotion in it, but it had a lot of bullshit built in, too. This went a long way toward explaining how a guy like Faron Young could "Live Fast, Love Hard, Die Young" and not get fired from the Grand Ole Opry, or how a midget like Lefty Frizzell could "Love Someone a Thousand Ways."

And so the torch has been passed along the crooked line from George Jones to Dale Watson to San Francisco's own Red Meat. One of the major talents of the current honky-tonk resurgence, the sextet, with their third album, *Alameda County Line*, continue their shuffle step between blank-eyed discipleship and tongue-in-cheek irreverence. Not to say that the joke is ever on the listener. Rather, *Alameda* is almost as much about Johnny Paycheck and '70s-style rig rock as it is tuned in to all things Bakersfield. It's simply great music done right.

Opening with the stomp and twang of "That's What I'm Here For," Red Meat work their way across the entire landscape of what was once wonderful about country music. Boasting not one but two potential radio breakout

pieces in "Stay Away from Me" and "Sweet Song," they also visit Tammy Wynette after a George Jones-ing on "This Property's Condemned" and go Texas swing on "Catfish Fry," — and the title tune could have been nicked right out of the Dick Curless songbook during his Chick Inspector years. Add to that the dreamy intro "Nashville Confidential," the poor-me home run of "Mr. Heartache," and a couple of live tunes tacked on for good measure, and *Alameda County Line* adds up to one of the most well-rounded country discs you'll ever lay hands on. (John O'Neill)

Takako Minekawa

Maxi On (Emperor Norton)

Like many Japanese popstresses, Takako Minekawa sings in an exquisitely breathy, girlish whisper, but her vocal style is the only thing typical about her superb new *Maxi On*. Rather than the kitsch-fueled sugar rush of Pizzicato Five, Hi-Posi, or the last few Kahimi Karie records, Takako favors sophisticated, complex songs that combine electronic effects and gorgeously textured rock reminiscent of Sonic Youth and Yo La Tengo.

Tracks like "Lullaby of Gray" may be whimsical, but it's whimsy of a distinctly sinister, gritty sort. Parts of that song sound like some rusty Rube Goldberg instrument sputtering out macabre jamborees as it falls to pieces, while Takako repeats "stop laughing." Set against those sections are torrents of thick, pulsating rock, with Takako speak-singing lines like "Art-nouveaux romantique, imagination is the starting point of understanding for comprehension." It ends with a dreamy, glimmering coda. "Lullaby of Gray" is less than four minutes long, yet its myriad moods and styles make it feel like a journey.

Other songs are similarly unconventional, though all are beautiful enough to remain accessible. "A Report on an Investigation" has a funereal, factory feel that recalls Björk's music for

Dancer in the Dark. Her recitation of times and chance encounters — "14:45 p.m. I follow the shadow of a stranger / It was very beautiful" — suggests secret connections and mysterious romance looming beneath the world's prosaic surface. "Brioche" is full of what sounds like looped and twisted classical music samples, as well as Takako's own voice cut up and echoing like the angelic aborigine children on the *Until the End of the World* soundtrack. Ingeniously structured and layered, the songs on *Maxi On* have a depth and luminosity you can lose yourself in. Groundbreaking female artists like Björk and Cibo Matto are often dismissed as simply cute, but as Takako Minekawa demonstrates once again, pop that's celestial can also be cerebral. (Michelle Goldberg)

Various artists

Badlands: A Tribute to Bruce Springsteen's Nebraska (Sub Pop)

In his book *Songs*, Bruce Springsteen writes that he "wanted the blood on [Nebraska] to feel destined and fateful." And indeed, the narratives and character sketches on that 1982 singer-songwriter masterpiece are bloodier and more revelatory than anything the Boss had, and has since, laid to tape. With sawed-off shotguns, serial killers, and death sentences filling the opening title track, it has always been apparent that violence is the lifeline of the album: there's death — both literal and figurative — in each of the 10 stained and strained tracks. It's that very inhumanity however — as seen through the eyes of his disaffected characters — that makes *Nebraska* so desperate and alive.

Nearly two decades after Springsteen released the understated epic, defying expectations that he would create something more akin to his commercially successful *The River*, producer Jim Sompas has assembled a surprisingly successful track-by-track tribute to *Nebraska*. Like the original, *Badlands* is recorded on four tracks and defies its own set of expectations: in this case, that it would be more akin to the countless embarrassing tributes unleashed on a nonplussed public each year. And *Badlands*, which includes everyone from Chrissie Hynde to Los Lobos, could easily have turned into the typical hit-and-miss collection of covers; instead, however, the result is almost shocking in the cohesiveness of its meditations on life and death.

Ultimately successful because each artist beautifully and carefully captures the alienated emotional landscape and bloodshed of *Nebraska*, *Badlands* doesn't falter until Johnny Cash's karaoke casualty "I'm on Fire" — the first of three non-*Nebraska* tracks tacked onto the end — breaks the flow (Sompas should've let Aimee Mann and Michael Penn's "Reason to Believe" close the album). Otherwise there are few faults to find: every track is mesmerizing and reverent, making *Badlands* a spectacular tribute — or eulogy — to Springsteen's blood on the tracks. (Jimmy Draper)

2nd Time Around

Oasis

Familiar to Millions (Epic)

Lord have mercy, a live retrospective from everybody's fave rave derivatives. Oasis make a career move that, like everything else they've ever done, is pure mimicry. With only marginal success in the States, they've done a *Frampton Comes Alive*, a live collection of their "hits" (or hits abroad, I should say). It's a watershed live record, full of concert-hall echo and reverberant bombast, albeit with Wembley Stadium sing-alongs. Oasis are, after all, the Second Coming; just ask them.

The Gallagher brothers and crew aren't exactly in fine fettle here, however. Clean and well-defined as their Beatles and Kinks licks are in the studio, they are messy and off here. Not one moment is improved upon in the live setting — as if anyone wants or needs 70,000 people drowning out the band doing "Champagne Super-

nova" or "Wonderwall." That or the wan takes on Neil Young and the Beatles included herein (the latter a major mistake in product comparison — ever wonder why Aerosmith never recorded a Stones tune?). Hüsker Dü, Mötley Crüe, and yes, Aerosmith have done tougher covers of "Helter Skelter," and "Hey Hey, My My (Into the Black)" has 97-pound weakling written all over it.

Despite Oasis's existence as throwbacks, their tunes are catchy and well constructed, their guitar licks are simple and soaring, and their sibling rivalry and flabbergasting hubris are still a source of endless amusement. But this live twofor isn't the best place to catch up with them; opt instead for the first three studio discs. Then relax, turn off your mind, and float downstream, as another band once sang. (Johnny Angel)

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Jan. 3 Wednesday

Cuts above The title of the **Papercuts'** first recording, *Rejoicing Songs*, may seem like a misnomer, since most of its songs are not really cheerful or celebratory ones. But the Papercuts, a music project made up of singer-songwriter Jason Quever and a rotating cast of musicians (including members of Duster and Casiotone for the Painfully Alone), realize that good pop songs aren't necessarily happy ones, but ones that make you revel in feelings you might try to avoid. Quever's boyish, quivering voice — skillfully layered over lo-fi pop arrangements of guitars, cello, turntables, drums, piano, organ, and keyboards — evokes an intimacy and innocence you instantly relate to. The Papercuts' songs may not be about the act of rejoicing, but they will remind you why you listen to and love music in the first place. Flying Blind and Loose open. 9 p.m., *Bottom of the Hill*, 1233 17th St., S.F. \$5. (415) 621-4455. (Sarah Han)

Jan. 4 Thursday

Latke laughs If you missed out on the 2000 edition of "Kung Pao Kosher Comedy," don't get verklempt: a Traveling Jewish Theatre breaks out the shtick with **'Borscht Belt by the Bay,'** coproduced by Kung Pao creator Lisa Geduldig. This show of wry, Yiddish-filled humor features a total of five comedians in a rotating lineup. Geduldig appears in all of the shows; during the first program only (Jan. 4-14) catch L.A.-based stand-up per-

former Betsy Salkind. Throughout the first and third (Jan. 25-28) programs Sarah Felder displays her considerable juggling talents; and during the second and third programs Dan Rothenberg performs his brand of Gen

8 days a week

Jan. 3-10, 2000



X-influenced stand-up. Reinforcing the "Catskills comedy" theme of the show are free drinks (served up by "beehive-coiffed hostesses") from sponsor He'Brew: The Chosen Beer. Through Jan. 28. Previews Thurs/4-Sun/7, 8 p.m. Opens Mon/8. Runs Thurs.-Sat., 8 p.m.; Sun., 2 and 7 p.m., *A Traveling Jewish Theatre*, 470 Florida, S.F. \$22.50. (415) 399-1809. (Cheryl Eddy)

Jan. 5 Friday

Well-done With the release of its third CD, *Alameda County Line*, the Bay Area's own **Red Meat** confirms it-

self as not only the best local representative of the no-frills honky-tonk Central Valley traditions of Bakersfield (Merle Haggard, Buck Owens) and Modesto (Maddox Brothers and Rose) but one of the best country bands working outside the pop constraints of Nashville, period. Produced by Dave Alvin, *Alameda County Line* shows off Red Meat's original songwriting, takes advantage of the three main singers — lead vocalist Smelley Kelley, guitarist-fiddler-trombonist Scott Young, and bassist Jill Olson — and gets a punchy, crisp sound with Les James on drums, Max Butler on pedal steel and mandolin, and Michael Montalto on lead guitar and accordion. The Blazers and HighTone recording artists Deke

Dickerson and the Ecco-Phonics open this CD-release celebration.

9 p.m., *Great American Music Hall*, 859 O'Farrell, S.F. \$10-\$12. (415) 885-0750. (Derk Richardson)

Burn on It might an overstatement to say that **Plug 4** is a good enough reason in and of itself to go to Burning Man — but only a bit. Anyone who's ever taken refuge inside the giant, orange, enclosed, two-story, electrical adapter-shaped dance club during a long, rainy, windy, cold-ass night knows what I'm talking about. Plug 4 makes its way to the city tonight in the first of many monthly benefits for the venerated funk temple. Tonight DJs Charles and This Kid Named Miles will be spinning all the rare groove, old school, soul, underground hip-hop, and beat-oriented funkiness that a body can handle, and Seattle's HPX Presents gives play-a- and Plug-oriented visuals. Be ready to

Hellooo, grasshoppers: Swiss artist Heinrich Lüber floats above his giant megaphone in "Download," part of the Exploratorium's investigation into the properties of air. See Wed/10.

shake it, because shake it you will. All hail orange; all hail the funk; all hail the mighty Plug 4. 9 p.m., *Tongue and Groove*, 2513 Van Ness, S.F. \$6. (415) 928-0404. (Summer Burkes)

Jan. 6 Saturday

Shipshape Before you start counting down to this summer's release of *Pearl Harbor*, head to Alameda Point for an up-close look at a real World War II aircraft carrier in action (well, *simulated* action). **'USS Hornet Goes to Sea'** is a monthly "living ship" program held aboard one of the U.S. Navy's most famous vessels. Commissioned in 1943, the USS *Hornet* was decorated with seven battle stars for Pacific service in WWII. The carrier also did multiple tours of duty in Vietnam and was the prime recovery ship for the *Apollo 11* and 12 moon missions. Today, the *Hornet* museum's regular attractions — including airplanes from WWII to the Vietnam era, a flight simulator, and Neil Armstrong's (preserved) first earthly steps after walking on the moon — are augmented by special activities, including "pilot briefings," the shifting of planes on the flight deck, and veterans speaking about their time aboard the "Gray Ghost." 10 a.m.—3 p.m. (regular museum hours Wed.—Mon., 10 a.m.—5 p.m.), Pier 3, Alameda Point, Alameda. \$5–\$12. (510) 521-8448. (Eddy)

Trigger happy In his 25-year career, blues guitarist **Roy Rogers** has fashioned a distinctive Delta-derived sound with his searing bottleneck guitar pyrotechnics and expressive, raspy vocals. In addition to recording a host of solo albums, from 1986's *Chops Not Chaps* to 1998's *Pleasure and Pain*, Rogers has engaged in a variety of momentous collaborations with early partner David Burgin, harmonica ace Norton Buffalo, and most recently powerful singer Shana Morrison. As a Grammy-winning producer, he's overseen historic sessions for both blues legend John Lee Hooker and folk veteran Ramblin' Jack Elliott. To celebrate two and a half decades of performing at the Great American Music Hall, Rogers and his high-powered Delta Rhythm Kings will be joined by

guests Phil Aaberg on keyboards, and Cajun fiddler Tom Rigney. 9 p.m., *Great American Music Hall*, 859 O'Farrell, S.F. \$15. (415) 885-0750. (Richardson)

Jan. 7 Sunday

Earth angel Known to medieval music fans as the director and soprano voice of HelioTropé (which has breathed new life into medieval women's lyric poetry), **Joyce Todd** moves in a jazz direction with her debut CD, *Ashes and Bones*. On the recording — which opens with a haunting version of "Black Is the Color of My True Love's Hair" and features poetic originals as well as centuries-old lyrics and updated harmonies — Todd's sinewy and sometimes ethereal voice is supported by bassist John Schiflett, drummer Jim Kassis, keyboardist Rob Vlack, and guitarists Ben Rodefer and Will Bernard, among others. To celebrate its release, however, Todd will be joined by guitarist Tom Chandler, bassist John Carlos Perea, and drummer Andy Marchetti. 8 p.m., *Freight and Salvage*, 1111 Addison, Berk. \$14.50–\$15.50. (510) 548-1761. (Richardson)

Jan. 8 Monday

Downward spiral Allen Ginsberg predicted that American novelist **Hubert Selby Jr.**'s first novel, 1964's *Last Exit to Brooklyn*, would affect readers like "a rusty hellish bombshell" — and sure enough, a British court took *Last Exit* to task for being obscene. Since then, the now seventysomething Selby has written four more books and a collection of short stories, been compared to Dostoyevsky, recorded a spoken word CD with Henry Rollins, and seen both *Last Exit* and his 1978 work, *Requiem for a Dream* (for which he wrote the screenplay), made into motion pictures. *Requiem* director **Darren Aronofsky** (whose film gruesomely captures Selby's obsession with the American-dream-becomes-American-nightmare

theme) steps up to introduce the author at a special literary event. 7 p.m., *City Lights*, 261 Columbus, S.F. Free. (415) 362-8193. (Eddy)

Jan. 9 Tuesday

Rosebud! At age 25, Orson Welles cowrote, directed, produced, and starred in what some consider to be the greatest film ever made. For other 25-year-olds (myself included), *Citizen Kane* stands as a reminder of what we *could* have accomplished, if only we hadn't spent our college years smoking pot and watching *Beavis and Butt-head* reruns. Petty quibbles with Welles's precociousness aside, those who haven't yet should check out the 1941 masterpiece that so pissed off William Randolph Hearst. The Castro offers a one-day opportunity to witness this beautifully filmed quick rise (and slow, painful crash and burn) of a newspaper magnate who lives in a castle called Xanadu. 7 and 9:30 p.m., *Castro Theatre*, 429 Castro, S.F. \$4.50–\$7. (415) 621-6120. (Eddy)

Jan. 10 Wednesday

Musical airs Artists have tackled the endeavor of depicting air in several ways. To get around trying to represent the intangible, many artists emphasize a tangible object being maneuvered by atmospheric forces. The artists featured in **'Aerovox,'** at the Exploratorium's 2nd Wednesdays presentation, face this not-so-breezy challenge head on by focusing on the visible and audible characteristics of air itself. In Heinrich Lüber's strange and astounding piece, "Download," the Swiss artist enigmatically hovers 15 feet above the ground over a huge megaphone. The piece not only questions reality and gravity but also explores air's role in the displacement of sound. As Lüber whispers words into the megaphone, they become mere noises, dislocated from their original meaning and from human interaction. Dylan Bolles and Nathan Lynch also explore the aural characteristics of air with their four- and five-foot aerophones that resound at 38 hertz and 54 hertz, tones so low that you can feel as well as hear them. 7 p.m., *Exploratorium*, 3601 Lyon, S.F. Free with museum admission (\$2.50–\$9). (415) EXP-LORE. (Han)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event; date and time; venue name; street address (listing cross streets only is not sufficient); city; telephone number readers can call for more information; telephone number for media; admission costs; and a brief description of the event. Send information to Listings, 520 Hampshire, S.F. 94110; fax to (415) 487-2506 or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.



Catskills-A-Roni: Sarah Felder, Lisa Geduldig, Dan Rothenberg, and Jeff Raz (from left) bring the Jewish stand-up tradition to San Francisco in "Borscht Belt by the Bay." See Thurs/4.

Hot spot

After taking slings at Miami, Washington, D.C., and New York, local performance heroes Culture Clash come home to the Mission in the world premiere of the **'Mission Magic Mystery Tour.'** Commissioned by Brava! for Women in the Arts, the Mystery Tour satirizes and memorializes the character of the Mission — "new dot-commers and old commies, overworked lobbyists and out-of-work mariachis, transgender beauties and artist icons" — in a blend of biting humor and serious social commentary. Culture Clash was formed at the Galería de la Raza by Richard Montoya, Ric Salinas, and Herbert Siguenza and has created 12 award-winning shows for the national stage since 1984. *Through Jan. 28. Previews Wed/3–Fri/5, 8 p.m. Opens Sat/6, 8 p.m. Runs Wed.–Sun., 8 p.m. (also Sun., 3 p.m.), Eureka Theatre*, 215 Jackson, S.F. \$24–\$30 (Sat/6, \$50). (415) 392-4400. (Debbie Berne)



Authentic.com: Culture Clash (from left, Herbert Siguenza, Richard Montoya, and Ric Salinas) takes back the Mission.



Music for carnivores: Red Meat — clockwise from top left, Michael Montalto, Steve Cornell, Scott Young, Smelley Kelley, Jill Olson, Les James — celebrates the release of its third CD of original California country. See Fri/5.



THE SUPREME SOURCE AND WE'VE ALWAYS GOT THE L

ALL AMOEBITES WERE ASKED TO LIST THEIR TOP 5 FAVORITE RELEASES OF 2000. WE HAD A TEAM OF EXPERTS COMPILER THE LISTS, ANALYZE THE RESULTS, AND IN GENERAL, DECIPHER A LOT OF CRYPTIC HANDWRITING. WE HOPE YOU FIND THE RESULTS INTERESTING AND/OR HELPFUL. PICK UP THE LATEST - MUSIC WE LIKE #4 BOOK - AT AMOeba NOW!

JURRASIC 5



(interscope)

When just about every other hip-hop album has a thousand guest artists and consequently all sound the same, J-5 comes through with the illest effort this year. "Just the classic rep shit from Jurassic!"

Quality Control
13⁹⁸ CD

STEVE EARLE



(artemis)

Steve Earle is solidifying his place as the roots rocker with something to say - an eclectic addition to his magnificent body of work. The rockers rock, the twengers twang, and the weepers will make you cry.

Transcendental Blues
13⁹⁸ CD

HANK WILLIAMS



(atlantic)

Hank the First's grandson makes rockin' country sound like it should. His piercing vocals and songs of despair are a perfect fit.

Risin' Outlaw
13⁹⁸ CD

LOS LOBOS



(hollywood)

Long time coming - the rare, long out-of-print privately pressed 1978 Folkloric debut for Los Lobos. Mucho Hermoso!

Just Another Band From East L.A.
13⁹⁸ CD

BEBEL GILBERTO



(six degrees)

The daughter of Bossa Nova master Joao Gilberto has created a modern classic with her debut combining sensuous Brazilian rhythms and mellow electronic touches. Produced by Suba, with collaborations with Thievery Corporation, Mario C., Smoke City and Amon Tobin.

Tanto Tempo
13⁹⁸ CD

XEN CUTS



(ninja tune)

Rather than put out a box set of greatest hits, Ninja Tune devotes more time to unreleased tracks, verifying why their label is still the grand maître of Electronica.

Various Artists
17⁹⁸ Double CD

DAVID BOWIE



(virgin)

Classic Ziggy and a solid live disc from 2000. CD 2 is the high point - from pre-Hunky Dory to Ziggy Stardust complete with in-studio chit-chat.

Bowie at the beeb
1968-1972
24⁹⁸ CD set!

ST. GERMAIN



(blue note)

French producer, Lovic Nevarre expanded the possibilities of his template for jazzy house by recruiting a sextet of musicians to solo over his earthy productions. A balanced fusion that borrows the spontaneity and emphasis on group interaction of classic jazz while still emphasizing the groove and elastic sound of electronic music.

Tourist
13⁹⁸ CD

MERLE HAGGARD



(ontl)

What a great record. Merle Haggard along w/Roger Miller, blending an old-world jazz kick to country simplicity. Check out the horns and that indelible voice.

If I Could Only Fly
13⁹⁸ CD

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BJORK

(Electra)



Selmasongs:

Dancer In the Dark Soundtrack

13⁹⁸ CD

In creating the music for the film "Dancer in the Dark", Bjork successfully combines acoustic instruments and string orchestrations with electronic glitches to create a hauntingly beautiful musical. (Includes a Thom Yorke duet)

JILL SCOTT

(Epic)



Who is Jill Scott

14⁹⁸ CD

Scott is a classic who rises above neo soul clichés with an abundance of talent, a super sultry voice and an effortless style.

BLONDE REDHEAD

(touch & go)



Melody of Certain Damaged Lemons

12⁹⁸ CD

Twin Italian brothers and vocalist Kazu Makino - sidestepping the current melancholy acoustic indie trends to create simultaneously polished and raw emotional ROCK. Tangy, yet substantial.



BLACKALICIOUS

(quonum projects)



Nia
13⁹⁸ CD

Groundbreaking sounds with awesome beats by Chief Xcel with The Gift of Gab's poignant rhymes that aren't preachy. This combination will make this record bounce and flow well beyond 2000.

MICHAEL TILSON THOMAS SF SYMPHONY

(RCA/Victor)



Copland the Populist

13⁹⁸

Beautiful renditions of some of Aaron Copland's most popular pieces, including an absolutely stunning "Appalachian Spring." Further proof that Copland was America's greatest composer.

MARK KOZELEK

(badman records)



Rock and Roll Singer

14⁹⁸ CD

First solo project from the singer/songwriter of the Red House Painters. Americana at its best—puts you in a car with the windows down, driving past open fields on a warm morning. He deconstructs songs by AC/DC and John Denver into brilliant acoustic sedatives (a few originals too).

SOULSIDES GREATEST BUMPS

(quonum projects)



Various Artists

15⁹⁸ SET!

2 discs of solid head-nodding madness from the Solesides vaults: Latryx, Blackalicious, Lateef the Truth Speaker, Lyrics Born, Tha Gift of Gab, DJ Shadow - enough said.

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(Amoeba/HipHop/Slom)



Various Artists

8⁹⁸ CD

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BAHAMADIA

(goodvibe)



BB Queen

6⁹⁸ CD

After starting off beatboxing with the likes of Gang Starr's Guru and DJ Premier, Bahamadia's positive voice brings it short, sweet, and satisfying on her debut EP.

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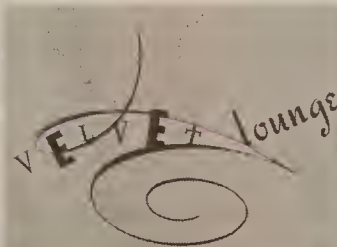
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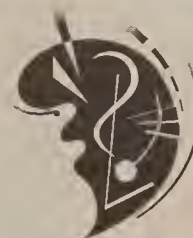
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Saturday 1/6

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music

Music listings are compiled by Mori Reeves. Music intern is Sabrina Crawford. As club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 3

Rock/blues/hip-hop

Amazon Mollies, *Gilding the Lily Cafe du Nord*. 9:30pm, \$5.
Blue Reptiles *Blue Lamp*. 9:30pm.
Blue Tulip, *Dne More Mile Hotel Utah*. 8:30pm.
Crime Kings *Elbo Room*. 10pm, \$6.
Jimmy Dewrance and London Phillips *Cosmopolitan Cafe*, 121 Spear; 543-4001. 8pm.
Van Morrison and his band *Warfield*. 8pm, \$45-65. With Linda Gail Lewis.
Paper Cuts, *Flying Blind*, *Loose Bottom of the Hill*. 9pm, \$5. See 8 Days a Week, page 52.
Plum *Paradise Lounge*. 8:30pm.
Pure Ecstasy *Top of the Mark*. 8:30pm, \$8.

Bay Area

Shelly Doty X-tet *Fourth Street Tavern*. 9:30pm.
Face on *Straight Blake's*. 9:30pm, \$3.
U Franklin *Cato's Ale House*. 6pm.

Jazz/new music

Don Asher and Eddie Duran *Moose's*. 8pm.
Ned Boynton Combo *Enrico's*. 7pm.
Kevin Gibbs *One Market Restaurant*. 7pm.
Vince Lateano Trio *Jazz at Pearl's*. 9pm. With Al Plank. Through Thurs/4.
Mike Lipskin *House of Shields*. 5:30pm.
Jason Myers Trio *Houstons*, 1800 Montgomery; 392-9280. 6pm. Also Thurs/4, Sun/7-Tues/9.
Raw Deluxe, *Om Last Day Saloon*. 9pm, \$3.
We Three *John's Grill*, 63 Ellis; 986-0069. 6:30pm. Through Tues/9.
Wesley Whitfield *Plush Room*. 8pm. Through Sun/7.

Bay Area

Dee Dee Bridgewater and the Clayton-Hamilton Orchestra *Yoshi's*. 8 and 10pm, \$26. Through Sun/7.

Folk/world/country

Acoustic open mic *Lost and Found Saloon*. 9pm.
Vivendo de Pão *Boom Boom Room*. 9:15pm, \$6.

Bay Area

Tom Rigney and Flambeau *Ashkenaz*. 9pm, \$8.
Whiskey Brothers *Albatross*, 1822 San Pablo, Berk; (510) THE-BIRD. 9pm.

Dance clubs

Audible Colors *Top*. 7pm. 2-step music with Tasho and guests.
Bondage A Go-Go *Cat Club*. 9pm-3am, \$7-10. With DJs Damion and Fernando.
Break An *Sibin*, 1176 Sutter; 929-1992. 9:30pm-2am. With David Michael and Hank the Guy with Records spinning funky breaks and house.
Club Blaze *1028 Geary*; (925) 946-6216. 9pm. With DJ Rob Reyes, DJ T-Ski, and DJ Rum.
Cream *Butter*, 354 11th St; 863-5964. 8pm-2am.
Discover *Ruby Skye*. 9pm-3am, \$10. House music with resident Ben Doren.
Dish *Blind Tiger*, 787 Broadway; 820-1621. 9pm. With residents Juss Derek, Luke, and weekly guests.
Elephunk *Justice League*. 9pm-2am, \$7. Hip-hop music.
El Rio *7:30pm*. Classic Latin music with DJ Javier.
Expansions *Movida Lounge*, 200 Fillmore; 934-8637. 9pm. Afro-Latin rare grooves with DJ Vinnie.
Focus *Nickie's BBQ*. 9pm. DJ Masao and Bump Tribe spin deep house.
Gather *Round Fuse*, 493 Broadway; 788-2706. 10pm-2am. With Cinammon Underpants and DJ Design.
Groove *Jet Holy Cow*. 9pm. With local DJs.
House of Stone *Endup*. 10pm-4am, \$5-7. With resident DJs Blackstone and Sam.
Lithium Lounge *26 Mix*. 10pm-2am, \$3. Live jazz and drum 'n' bass with Shan Kenner and guests.
Low Down *Grooves Top*. 7-10pm. With DJs Schnezzy, Damo, Nicole, and guests spinning downtempo, hip-hop and funk.
Nessun Dorma *HiFi*. 10:01pm. With Rick Gascon and Queen Agnes B, spinning house.
Poly's Playhouse *Hush Hush Lounge*, 496 14th St; 241-9944. 9pm-2am, \$4. With DJ Polywog and the Tadpoles and guests.
Progress *Liquid*, 2925 16th St; 289-6833. 9pm, \$3. DJs Michael Liu and Joseph Lee spin techno and trance.
Qool *111 Minna St*. 5-9pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and guests.
Red Wine Social *Dalva*, 3121 16th St; 332-5800, ext 211. 10pm-2am. With Toph One.

Renew *Joypad*, 78 Minna; 789-7690. 6-10pm. Ambient techno and downtempo with residents Andre Lucero and Mark Jones.
Seance *Backflip*. 9pm-2am, \$5. With Franky Boissy.
Sound Invasion *Boomerang*. 8pm, \$5. Hip-hop, R&B, and reggae with the Almighty DJs.
Therapy *Bohemia*, 1624 California; 474-6968. 10pm. DJs Reda, Maurice, and Erem spin deep house.
Wasabi *Glas Kat*. 10pm-2am. House and urban grooves with rotating residents.

Bay Area

Club Fusetti *10pm*. Salsa and merengue with Pete Solis.
Soulvation *Ruby Room*, 132 14th St, Oakl; (510) 444-7224. 10pm-2am.

thursday 4

Rock/blues/hip-hop

Brenda Boykin and Home Cookin' *Boom Boom Room*. 9:15pm, \$4.
Jack Saints, Loudmouths, Mack Truck *Covered Wagon Saloon*. 9pm, \$5.
Chris Lamore show *Paradise Lounge*. 8:30pm.
Ledis *Cafe du Nord*. 10pm, \$6. With DJ JJ.
Little Johnny and R.J. Mischo *Cosmopolitan Cafe*, 121 Spear; 543-4001. 8pm.
99th Monkey, Gina Graziano and the Grappa Brothers *Hotel Utah*. 8:30pm.
Rockwell Church *Last Day Saloon*. 9pm, \$6.
Sound Chaser, Frank Moore, Fluff Grrl *Kimo's*. 9:30pm.
Tarentel, Sonna, Grand Rapids, Sappington *Bottom of the Hill*. 9pm, \$7.
West Coast Blues Revue *Blue Lamp*. 9:30pm.

Bay Area

Fingers *Fourth Street Tavern*. 9:30pm.
Forever Goldrush, Darling Clementines *Starry Plough*. 9:15pm, \$4.
Country Pete McGill and His Cottonfield Blues Band *10739 MacArthur, Oakl*; (510) 553-9892. 9pm.

Jazz/new music

Blue Room Boys *Top of the Mark*. 8:30pm, \$8.
Jaimeo Brown Quartet *Bruno's*. 9 and 11pm.
Dick Fregulia-Vince Gomez Trio *Cobalt Tavern*. 7pm.
Shan Kenner Trio *Enrico's*. 7pm.
Vince Lateano Trio *Jazz at Pearl's*. 9pm. With Al Plank.
Mike Lipskin and Waldo Carter *Moose's*. 8pm.
Jason Myers Trio *Houstons*, 1800 Montgomery; 392-9280. 6pm. Also Sun/7-Tues/9.

Continued on page 60

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SUN., JAN. 21 • DOORS 7:30 / SHOW 8
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TUES., JAN. 23 • DOORS 6 / SHOW 7
\$15 ADVANCE / \$17 DOOR

TWITZID / SHUVEL / MASTERMIND

THURS. & FRI., JAN. 25 & 26
DOORS 7 / SHOW 8 • \$17 ADV. / \$17 DOOR

JAY FARRAR OF SON VOLT

SAT., JAN. 27 • DOORS 8 / SHOW 9
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music
calendar

club guide
venue directory

Amnesia 853 Valencia; (415) 970-8336.
Annie's Cocktail Lounge 15 Boardman Place; (415) 703-0865.
AsiaSF 201 Ninth St; (415) 255-8889.
Backflip 601 Eddy; (415) 771-FLIP.
Baobab 3388 19th St; (415) 643-3558.
Bas 383 8ay; (415) 441-3885.
Bauhaus 6139 Geary; (415) 387-1151.
Beach Chalet 1000 Great Highway; (415) 386-8439.
Beauty Bar 2299 Mission; (415) 285-0323.
Big Heart City 836 Mission; (415) 777-0666.
Bimbo's 365 Club 1025 Columbus; (415) 474-0365.
Biscuits and Blues 401 Mason; (415) 292-2583.
Black Cat 501 Broadway; (415) 981-2233.
Blackthorn Tavern 834 Irving; (415) 564-6627.
Blue Lamp 561 Geary; (415) 885-1464.
Boom Boom Room 1601 Fillmore; (415) 673-8000.
Boomerang 1840 Haight; (415) 387-2996.
Bottom of the Hill 1233 17th St; (415) 621-4455.
Brainwash 1122 Folsom; (415) 255-4866.
Broadway Studios 435 Broadway; (415) 291-0933.
Bruno's 2389 Mission; (415) 648-7701.
Bubble Lounge 714 Montgomery; (415) 434-4204.
Butterfly 1710 Mission; (415) 864-5575.
The Cafe 2367 Market; (415) 861-3846.
Cafe Bastille 22 Belden; (415) 986-5673.
Café Claude 7 Claude; (415) 392-3505.
Cafe Cocomo 650 Indiana; (415) 824-6910.
Cafe du Nord 2170 Market; (415) 861-5016.
Cafe International 508 Haight; (415) 552-7390.
Cafe Niebaum-Coppola 916 Kearny; (415) 291-1700.
Casanova Lounge 527 Valencia; (415) 863-9328.
Cat Club 1190 Folsom; (415) 431-3332.
Cellar 685 Sutter; (415) 441-5678.
Circadia 2727 Mariposa; (415) 552-2649.
City Nights 715 Harrison; (415) 546-7938.
Club Deluxe 1509-11 Haight; (415) 552-6949.
Club Malibu 3369 Mission; (415) 821-7395.
Club Six 60 Sixth St; (415) 863-1221.
Club Townsend 177 Townsend; (415) 974-1156.
CoCo Club 139 Eighth St; (415) 626-2337.
Cosmos 2730 21st St; (415) 282-9926.
Covered Wagon Saloon 917 Folsom; (415) 974-1585.
Cypress Club 500 Jackson; (415) 296-8555.
Deuces 2319 Taraval; (415) 566-9122.
DNA Lounge 375 11th St; (415) 626-1409.
Dylan's 2301 Folsom; (415) 641-1416.
Eastside West 3154 Fillmore; (415) 885-4000.
Edinburgh Castle 950 Geary; (415) 885-4074.
Elbo Room 647 Valencia; (415) 552-7788.
Endup 401 Sixth St; (415) 357-0827.
Enrico's 504 Broadway; (415) 982-6223.
Expansion Bar 2124 Market; (415) 863-4041.
Fillmore 1805 Geary; (415) 346-6000.
42 Degrees 235 16th St; (415) 777-5559.
Gathering Caffe 1326 Grant; (415) 433-4247.
Gin Joint 312 Harriet; (415) 934-1655.
Glas Kat 520 Fourth St; (415) 495-6626.
Great American Music Hall 859 O'Farrell; (415) 885-0750.
Hi-Ball Lounge 473 Broadway; (415) 397-9464.
HiFi 2125 Lombard; (415) 345-TONE.
Hobson's Choice 1601 Haight; (415) 621-5859.
Holy Cow 1531 Folsom; (415) 621-6087.
Hotel Utah 500 Fourth St; (415) 546-6300.
House of Shields 39 New Montgomery; (415) 392-7732.
Infusion 555 Second St; (415) 543-2282.
Ireland's 32 3920 Geary; (415) 386-6173.
Irish Bank 10 Mark Lane; (415) 788-7152.
Java on Ocean 1700 Ocean; (415) 587-3126.
Jazz at Pearl's 256 Columbus; (415) 291-8255.
Jelly's 295 China Basin Way; (415) 495-3099.
Johnny Foley's 243 O'Farrell; (415) 954-0777.
Les Joutins 44 Ellis; (415) 397-5397.
Julie's Supper Club 1123 Folsom; (415) 861-0707.
Justice League 628 Divisadero; (415) 289-2038.

Kate D'Briens 579 Howard; (415) 882-7240.
Kimo's 1351 Polk; (415) 885-4535.
King Street Garage 174 King; (415) 665-6715.
Last Day Saloon 406 Clement; (415) 387-6343.
Lexington Club 3464 19th St; (415) 863-2052.
Lost and Found Saloon 1353 Grant; (415) 675-5996.
Lou's Pier 47 300 Jefferson; (415) 771-0377.
Luggage Store Gallery 1007 Market, Second fl; (415) 255-5971.
Mad Dog in the Fog 530 Haight; (415) 626-7279.
Make-Out Room 3225 22nd St; (415) 647-2888.
Marlo's Bohemian 2209 Polk; (415) 776-8226.
Maritime Hall 450 Harrison; (415) 974-0634.
Mexican Bus 8us leaves from Chevy's at Fourth Street at Howard; (415) 546-3747.
Moose's 1652 Stockton; (415) 989-7800.
Nickie's BBQ 460 Haight; (415) 621-6508.



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Noe Valley Ministry 1021 Sanchez; (415) 454-5238.
D'Farrell Street Bar 800 Larkin; (415) 567-9326.
Did First Church 1751 Sacramento; (415) 474-1608.
111 Minna St. 111 Minna; (415) 974-1719.
Dne Market Restaurant 1 Market; (415) 777-5577.
Paradise Lounge 308 11th St; (415) 861-6906.
Peña del Sur 2870 22nd St; (415) 550-1101.
Piaf's 1686 Market; (415) 864-3700.
Pier 23 Pier 23; (415) 362-5125.
Plough and Stars 116 Clement; (415) 751-1122.
Plush Room 940 Sutter; (415) 885-2800.
Polly Esther's 181 Eddy; (415) 885-1977.
Pow! A Cocktail Lounge 101 Sixth St; (415) 278-0940.
Powerhouse 1347 Folsom; (415) 552-8689.
Purple Onion 140 Columbus; (415) 398-8415.
The Ramp 855 China Basin; (415) 621-2378.
Rasselas 2801 California; (415) 567-5010.
Red Devil Lounge 1695 Polk; (415) 921-1695.
Redwood Room Cliff Hotel, 495 Geary; (415) 775-4700.
Rick's 1940 Taraval; (415) 731-8900.
El Rio 3158 Mission; (415) 282-3325.
Ritz-Carlton 600 Stockton; (415) 296-7465.
Rose Pistola 532 Columbus; (415) 399-0499.
Royale 1326 Grant; (415) 433-4247.
Ruby Skye 420 Mason; (415) 693-0777.
Sacrifice 800 South Van Ness; (415) 641-0990.
Saloon 1232 Grant; (415) 989-7666.
Seals Cove Pier 33, Embarcadero; (415) 788-4343.
Shanghai 1930 133 Steuart; (415) 896-5600.
Shannon's 1609 Powell; (415) 982-8898.
Simple Pleasures Cafe 3434 Balboa; (415) 387-4022.
Skip's Tavern 453 Cortland; (415) 282-3456.
Slim's 333 11th St; (415) 522-0333.
Sno-Drift 1830 Third St; (415) 431-4766.
Someplace Else 1795 Geary; (415) 440-2180.
Sound Factory 525 Harrison; (415) 979-8686.
South Beach Billiards 270 Brannan; (415) 764-0389.
Space 550 550 Barneveld; (415) 550-8286.
Starlight Room Drake Hotel, 450 Powell; (415) 395-8595.
Stars 555 Golden Gate; (415) 861-7827.

Storyville 1751 Fulton; (415) 441-1751.
The Stud 399 Ninth St; (415) 252-7883.
Studio 435 435 Broadway; (415) 291-0333.
Sweat Shop 1943 Mission; (415) 487-1903.
Tango Tango 1550 California; (415) 775-0442.
Tempest 431 Natoma; (415) 495-1863.
Ten 15 Folsom 1015 Folsom; (415) 431-0700.
33D Ritch 330 Ritch; (415) 541-9574.
Tip Top Inn 3001 Mission; (415) 824-6486.
The Top 424 Haight; (415) 864-7386.
Tongue and Groove 2513 Van Ness; (415) 928-0404.
Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.
Toronado 547 Haight; (415) 863-2276.
Transmission Theater 314 11th St; (415) 861-6906.
Trapdoor 3251 Scott; (415) 776-1928.
26 Mix 3024 Mission; (415) 248-1319.
Up & Down Club 1151 Folsom; (415) 626-2388.
Velvet Lounge 443 Broadway; (415) 788-0228.
Venue 9 252 Ninth St; (415) 626-2169.
Vivande Ristorante 670 Golden Gate; (415) 673-9245.
Voodoo Lounge 2937 Mission; (415) 285-3369.
Warfield 982 Market; (415) 775-7722.

Bay Area

Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.
Baltic 135 Park Place, Point Richmond; (510) 235-2532.
Bison Brewing Company 2598 Telegraph, Berk; (510) 841-7734.
Blake's 2367 Telegraph, Berk; (510) 848-0886.
Bluesville 131 Broadway, Oakl; (510) 893-6215.
Caribee Dance Center 1408 Webster, Oakl; (510) 835-4006.
Cato's Ale House 3891 Piedmont, Oakl; (510) 655-3349.
Club Fusetti 815 West Francisco, San Rafael; (415) 459-6079.

Eli's Mile High Club 3629 MLK Jr Way, Oakl; (510) 655-6661.
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.
Freight and Salvage 1111 Addison, Berk; (510) 548-1761.
H's Lordships 199 Seawall, Berk; (510) 843-2733.
Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.
Ivy Room Solano at San Pablo, Albany; (510) 524-9299.
Jimmie's VIP Jazz Room 1731 San Pablo, Oakl; (510) 268-8444.
Jupiter 2181 Shattuck, Berk. (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.
Lindee's Bar and Grill 2765 Clayton, Concord; (925) 676-7272.
New George's 842 Fourth St, San Rafael; (415) 457-1515.
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.
924 Gilman 924 Gilman, Berk; (510) 525-9926.
Panache 639 E. Blithedale, Mill Valley; (415) 388-3493.
Paramount Theatre 2025 Broadway, Oakl; (510) 465-6400.
Pasand Lounge 2286 Shattuck, Berk; (510) 549-2559.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
Peri's 29 Broadway, Fairfax; (415) 459-9910.
Port Lite 229 Brush, Oakl; (510) 451-0600.
Ruby Room 132 14th St, Oakl; (510) 444-7224.
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.
Stork Club 2330 Telegraph, Oakl; (510) 444-6174.
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.
Tavern Grill 1448 Burlingame, Burlingame; (415) 344-5692.
Terrace Lounge Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.
Veterans Memorial Building 200 Grand, Oakl; (510) 238-3284.
White Horse 6551 Telegraph, Oakl; (510) 652-3820.
Yoshi's 510 Embarcadero West, Jack London Square, Oakl; (510) 238-9200. ♦



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Sat., Jan. 6, 8:15pm

RAMBLIN' JACK ELLIOT

One of the last great members of the folk music circle led by Woody Guthrie, starts our concert year. Now at the height of his lengthy career, Jack's 1996 "South Coast" recording won a Grammy for best Traditional Folk Album. Last year he received the National Medal of Arts Award and was honored at a dinner at the White House. This year the documentary film "The Ballad of Ramblin' Jack" premiered at the Sundance Festival to rave reviews and has introduced a new generation to his music and yarns.

MIKE BECK opens the concert. \$14adv/\$16door
Fri., Jan. 12 DAVID HYKES \$16adv/\$18door
Sat., Jan. 13 MANRING/KASSIN/DARTER \$12adv/\$14door

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Samba lessons with AQUARELA from 9 to 10pm

Sat Jan 6 GRAVITY

FUNK, R&B, 70's, SOUL, HOUSE & CLUB CLASSICS

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music

calendar

rock, jazz, folk/world,
dance clubs & classical

Thursday 4

From page 57

Larry D'Leno Piano Bar, 1092 Post; 771-2022.
8:30pm. Through Sun/7.

Billy Philadelphia One Market Restaurant.
7pm. Through Sat/6.

We Three John's Grill, 63 Ellis; 986-0069.

6:30pm. Through Tues/9.

Wesla Whitfield Plush Room. 8pm. Through Sun/7.

Bay Area

Dee Dee Bridgewater and the Clayton-Hamilton Orchestra Yoshi's. 8 and 10pm, \$26. Through Sun/7.

Folk/world/country

Acoustic open mic Sacred Grounds Cafe, 2095 Hayes; 387-3859. 7:30pm. With Todd Tholke and guests.

Paul Chaffee and Richard Mandel Plough and Stars. 7pm.

Los Compas Elbo Room. 10pm, \$6.

Bay Area

Keni 'El Lebrijano' Albatross, 1822 San Pablo, Berk; (510) THE-BIRD. 9pm.

Dance clubs

Arabian Nights El Rio. 9pm. With Amira.

Circuit Breaker Fuse, 493 Broadway; 788-2706. 9pm-1:30am. With Centipede, Joe Rice, and Oze.

DiscoKitty Polly Esther's. 9pm. '70s and '80s with DJ Chill.

Eden AsiaSE. 10pm. House, disco, and hip-hop with rotating residents.

Electrofreq 354 11th St; 863-5964. 7pm.

Elementary Movida Lounge, 200 Fillmore; 934-8637. 9pm. With DJ Sloppy J spinning jazz, funk, and Latin.

Faith City Nights. 9:30pm, \$12. With residents Blackstone, Ruben Mancias, Jay-R, and Twist.

Foxy Lady Lounge Pow! A Cocktail Lounge. 9pm, \$3. With Neil N. Kizmiatz.

Free Liquid, 2925 16th St; 790-6594. 10pm-2am. With DJ Dimitri and guests.

Fudge Sacrifice. 10pm-2am, \$3. JB spins hip-hop.

Full Circle Club 238, 238 Columbus; 339-7899. 10pm-5am. With residents Norm Stradley and Ben Doren.

Gravity Backflip. 10pm, \$5. DJs Reda and Ahmir spin deep grooves and house.

Groove Manhattan Lounge, 699 Market; 399-8305. 10:30pm-2am. House music with resident Gourachandra and guests.

Instrumental Sound Factory. 10pm, \$5-10. With Mr. E. and DJ Qwest.

Kit Kat Endup. 10pm-4am, \$10.

Moog Clinic Joypad, 78 Minna; 789-7690. 6-10pm. With Kenek the Dope Computer.

1984 Cat Club. 9pm. '80s music.

Oscillations An Sibin, 1176 Sutter; 929-1992. 9:30pm-2am. House music.

Popscore 330 Ritch. 10pm-3am, \$5. Britpop, indie, mod, new wave, electronic, and '60s soul with Aaron and Jeremy.

Reform Skool Stud. 10pm, \$5. Go-go boys, house, and urban beats with DJ Jeff Chandler and guests.

Rush Bas. 9pm-2am, \$10. Jungle music with John B, Presha, and Stompa.

Soulness Hush Hush Lounge, 496 14th St; 241-9944. 9:30pm-2am, \$3. DJ Goldmyne and English Steve spin vintage soul and R&B.

Str8 Up & Down Club. 10pm-2am, \$10. With Ben Doren and Julius Melendez.

Sure Shot Top. 10pm-2am, \$5. Garage, house, and breaks with residents Travis, Ben Cook, and Chris Orr.

Variance 26 Mix. 9pm-2am. Brent Northey, Mark Sires, Brian Schmitt, and Paul Harbison spin downtempo, deep house, and drum 'n' bass.

What Da Funk Nickie's BBQ. 9pm-2am. DJ Motion Potion spins old-school funk and rare grooves.

Bay Area

Beatdown Blake's. 9:30pm, \$5. With DJs Delon, Add One, and Yamu spinning dance music.

Dedicated Followers of Fashion Ruby Room, 132 14th St, Oak; (510) 444-7224. 10pm-2am. Pop music.

Grateful Dead DJ Nite Ashtenaz. 10pm-2am, \$5. With Digital Dave.

Psycho-Synthesis Lost City 23 Club, 23 Vistacion, Brisbane; (415) 467-7717. 9pm-2am. Industrial, techno, and trance.

Reggae Lounge On Broadway, 334 Broadway, Jack London Sq, Oak; (510) 663-8189. 9pm-2am, \$6. With Peja Peja, Polo Mo'xquuz, and Ashanti Hi Fi.

So Many Styles Eli's Mile High Club. 8pm. Funk, soul, and R&B with Styles and Kendread.

Classical

Lawrence Ferrera University of California, San Francisco, Cole Hall Auditorium, 513 Parnassus; 476-2675. Noon, free. The guitarist performs works by Lauro, Francisco, Mangore, and Bellinati.

friday 5

Rock/blues/hip-hop

Board of Directors Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.

Endalls, Badcocks, Fleshes Covered Wagon Saloon. 6pm, \$3.

Foreign Legion, Zion-I, Micranots, Boom Bip Storyville. 9pm, \$10. With Coop D'Ville, Clockwork, and Ren the Vinyl Archaeologist.

Four Star Mary, Barbie Killed Ken, Piss Ant, Dryspell Paradise Lounge. 8:30pm.

Mad at Sam, Strap-Ons, New Granada Tempest. 9pm, \$3.

McAllisters Paradise Lounge. 6pm.

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Jan./04 9PM & 11PM JAIMEO BROWN QUARTET

/05 10PM ALPHABET SOUP

/06 10PM ZOE ELLIS

/09 9PM BETH CUSTER

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8 pm dance lesson w/Diono Castillo

THURS 1/4 10 PM \$5

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DJ NITE w/digital dave

REGGAE

FRI 1/5 9:30 PM \$10

REGGAE ANGELS
FOUNDATION

CAJUN

SAT 1/6 9:30 PM \$11

DANNY POUILLARD
B'DAY PARTY

8:30 pm dance lesson w/Cheryl McBride

CAJUN

TUES 1/9 9 PM \$8

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CAJUN CLASSICS

8 pm dance lesson w/Cheryl McBride

WEST COAST SWING

WED 1/10 9 PM \$8

RED ARCHIBALD &
THE INTERNATIONALS

critic's choice: music

Golden Standard showcase with Le Shok

Sun/7, Bottom of the Hill

Some bands make you want to hate them. Their obnoxious antics, snotty behavior, and general disrespect for the audience can turn you off even before you give their music a chance. Long Beach art punk band Le Shok are infamous for hurling taunts and objects at their crowds. But after attending several Le Shok shows, you realize that their rowdy shenanigans are part of their charm. Hot Rod Todd, the band's gangly singer, leads this guitar- and synth-heavy five-piece band with fast, charged lyrics spewed forth in the surliest of manners. Most of Le Shok's songs span a minute or less, but they manage to rev up the crowd (in both good and bad ways) in those brief but intense moments. Tonight Le Shok play with Defacto, the Locust, Pattern, Beautiful Skin, Shivers, and Heart of Snow at this showcase for L.A. record label Golden Standard. Arrive early (4 p.m.) and help yourself to the free BBQ. 5:30 p.m., 1233 17th St., S.F. \$7. (415) 621-4455. (Sarah Han)

music calendar

Oscar Myers' Bluesbeat Boom Boom Room. 9:15pm, \$8.
Orix, Human Life Index, Ausar Bottom of the Hill. 10pm, \$7.
Pride and Joy Bimbo's 365 Club. 9pm, \$15.
Radioactive Last Day Saloon. 9pm, \$5. With Key 3.
Red Meat, Deke Dickerson and the Ecco-Fonics, Blazers Great American Music Hall. 9pm, \$10-12. See 8 Days a Week, page 52.
Grannies, East Bay Chasers, Romeo's Dead Kino's. 9pm, \$5.
Kuntry K's, Diggers, S.F.'s Finest Females, Liz Pisco, Christie McCarthy, Susan Z Hotel Utah. 9pm.
Andy Santana and the West Coast Playboys Blue Lamp. 9:30pm.

Bay Area
Alien Lovestock Fourth Street Tavern. 9:30pm.
Bean Weevils, Tiny, Anton Barbeau Starry Plough. 9:45pm, \$6.
Bitesize, Dne Step Shift, October Allied Port Lite. 9pm, \$5.
Corncorp, Lemon Lime Lights Stork Club. 9:30pm.
Custard Pie Blake's. 9:30pm, \$5.
Scott Duncan Eli's Mile High Club. 8pm.
Eleventeen, Fast Times, Clumsy Bears 924 Gilman. 8pm, \$3.

Jazz/new music

Alphabet Soup Bruno's. 10pm, \$7.
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10. Through Sat/6.
Chris Huson Moose's. 8pm.
Jinx Jones Cafe Claude. 7:30pm.
Mingus Amungus Cafe du Nord. 10pm, \$6.
Larry O'Leno Piano Bar, 1092 Post; 771-2022. 8:30pm. Through Sun/7.
Max Perkoff Jazz Ensemble Cobalt Tavern. 7pm.
Billy Philadelphia One Market Restaurant. 7pm. Through Sat/6.
Mal Sharpe and Big Money in Jazz Enrico's. 8:30pm.
Lavy Smith and her Red Hot Skillet Lickers Cafe du Nord. 10pm, \$7.
We Three John's Grill, 63 Ellis; 986-0069. 6:30pm. Through Tues/9.
Wesla Whitfield Plush Room. 8pm. Through Sun/7.

Bay Area
Dee Dee Bridgewater and the Clayton-Hamilton Orchestra Yoshi's. 8 and 10pm, \$30. Through Sun/7.
Beth Custer Dona Luz 30 Besos Freight and Salvage. 8pm, \$14.50-15.50.
Carmen Getit Band Ivy Room. 10pm, \$5.

Folk/world/country

Que Calor Jazz at Pearl's. 9:30pm. Through Sat/6.
Waybacks Plough and Stars. 7pm.

Bay Area
'Mermeladas' La Peña Cultural Center. 8:30pm. Jam session.

Dance clubs

Activate Manhattan Lounge, 699 Market; 552-1346. 5-10pm. Kylan, Brian Cox, and Chameleon spin techno.
Assimilate 2000 Cat Club. 9:30pm-3am. With DJs Damon and Viper.
Backflip 10pm-2am, \$5. House music.
Back to the Source Rawhide II, 280 Seventh St; 820-1555. House music with Cocoe, Jonene, Bloom, Tune, Mes, and Abdul.
Bubble and Squeak Amnesia. 10pm-2am. With B-Love, Tom Thump, and Soulsalaam.
Candy Sacrifice. 10pm-2am, \$5. Hip-hop, rock, and new wave with Spin and Grand T.
Club Nzinga El Rio. 9pm, \$7. World beat with DJ Ruiz.
Cymbiosis Movida Lounge, 200 Fillmore; 934-8637. 7pm. Jazz, salsa, and funk.
Fag Fridays Endup. 10pm-5:30am, \$8. With Rolo, Ruben Mancias and Blackstone.
Far East Blind Tiger, 787 Broadway; 788-4020. 10pm-2am, \$5. House and 2-step with Paul Craveh and guests.
Fogfest An Sabin, 1176 Sutter; 929-1992. 6-9pm. With Deepfrog, Jeremy, and Smurx.
Garage 1028 Geary; 430-2169, ext 9183. 10pm. House music with residents James Reed and Mone.
House Beautiful Sno-Drift. 10pm-4am.
Ibiza Club NV, 525 Howard; 339-8686. 9:30pm. R&B, Top 40, and salsa.

Continued on page 62

Sweetwater

www.SweetwaterSaloon.com

153 Throckmorton
Mill Valley ★ 415-388-2820

Wed. 1/3
Jill Knight
8pm

Thurs. 1/4
Bill Botrell
And The Stokemen
8pm

Fri. 1/5
Yahoo Barbeque
9:30pm

Sat. 1/6
The Mad Hennans
9:30pm

Sun. 1/7
Jules Broussard
4-8pm

Mon. 1/8
Open Mike

Tuesday 1/9
Austine Delone
8pm

Wednesday 1/10
Viv
Beth Waters
Opening: Matt Nathanson
9pm

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100TH SHOW!
THE LOUDMOUTHS
THE ALMIGHTY
SONS OF ROCK N' ROLL
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PEEPSHOW: TBA

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10pm-2am Shorten Presents
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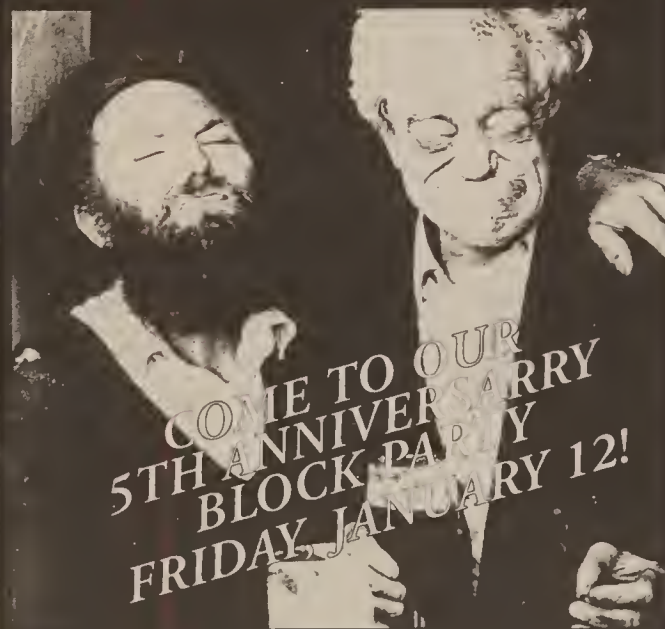
Sat 1/6
9pm
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8pm \$5-\$15 Sliding Scale
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Fighting Society
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(From Three Day Stubble)
Westward Expansion
(Cheryl Leonard, John Blue, Kenny Annisko)
Live Video Performance By
Bulk Foodveyor
Plus Sneak Preview of Stills
from GoodGuy/ BadGuy

Tue 1/9
LAND OF THIN DIMES
MONITORS
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Stinky's Peepshow/
Thur 1/11
DEADBOLT
ZODIAC KILLERS
TEENAGE HARLOTS

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Jan. 5 • Mauricio Aviles
Jan. 12 • Pete Stull and Julius Papp
Jan. 19 • Mauricio Aviles
Jan. 26 • Tom Thump and Anita Lofton

Jan. 6 • Anita Lofton
Jan. 13 • DJ MFR
Jan. 20 • Pete Stull
Jan. 27 • DJ Francisco from Buenos Aires and Julius Papp

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JAY SEIGAN PRESENTS
DOUBLE FUNK CRUNCH
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Sat. 1/13 \$5*
PANAMA
(A VAN HALEN TRIBUTE)

music calendar

Friday 5

From page 61

Lava Lounge Iron Horse, 19 Maiden Lane; 789-7899. 10:30pm. Brazilian, reggae, house, and R&B.

Life VSF 278 11th St; 210-8633. 10pm-2am. Soul, R&B, club classics and grooves.

Mandala Amoeba Music, 1855 Haight; 831-1200. 7:30-10pm.

Mexican Bus 9:15pm-2am, \$38, reservations required. '50s-style bus tour of several local salsa clubs.

Metronome Ballroom 1830 17th St; 252-9000.

9pm-midnight, \$6-8. Ballroom dance party.

Mission K.D. 26 Mix. 10pm-2am, \$5. House music with Val and John Howard.

Mosaic Joppad, 78 Minna; 789-7690. 10pm-2am. Electronic music with residents.

Nikita Ten 15 Folsom. 10pm, \$15. With rotating DJs.

Plug Four Tongue and Groove. 9pm, \$6. Funk, hip-hop, and rare grooves with Charles and This Kid Named Miles.

Pow! A Cocktail Lounge 6pm, \$3. Tribal house and Latin music with Be Smiley.

Radioactive City Nights. 10pm. With David Garcia, Joey Mazzola, Greg Sandler, RK Tech, and guests.

Re-cycle Space 550. 10pm-6am. With Keoki and several others.

Sequence Glas Kat. 10pm-2am. With RTiger, Bruce, Switch, and rotating residents.

Square Ruby Skye. 9pm-3am. House music with Preston and Franky Boissy.

Step An Sabin, 1176 Sutter; 929-1992. 10pm-2am, \$5. 2-step with John Paul, Enzyme, Dom Some, and Linzee.

Sub_trak Joppad, 78 Minna; 789-7690. 6-10pm. Minimalist techno and electro with A-SYM and Agent Scrod.

Wisdom Nickie's BBQ. 9pm-2am. Wisdom spins funk and soul classics.

XL Manhattan Lounge, 699 Market; 764-6922. 9pm-2am. With resident Repete.

Bay Area

Baja Fridays Club Luce, 2439 Durant, Berk; (510) 594-4083. 10pm, \$5. With Caesar Garcia and Paolo Vincenti.

Club Fusetti 10pm. Live Brazilian music with Entre Nos.

400 Club 400 29th St, Oakl; (510) 261-1108. 9pm-2am. DJ dancing.

In the Mix Temple Bar, 984 University; (510) 548-9888. 9:30pm. Hip-hop, R&B, dancehall, and house.

Ruby Room 132 14th St, Oakl; (510) 444-7224. 10pm-2am. '70s and '80s glam, rock, and pop music.

saturday 6

Rock/blues/hip-hop

Rhonda Benin and Soulful Strut *Enrico's*. 8:30pm.

Bitesize, My Sunny Disposition, Replicator *Kimo's*. 9:30pm.

Carraig de Forest, Eric McFadden Experience *Cafe du Nord*. 10pm, \$7.

John Davis *Cosmopolitan Cafe*, 121 Spear; 543-4001. 8pm.

Extra Ghost, Viv, Beth Waters Band *Hotel Utah*. 9pm.

Five Degrees of Soul *Elbo Room*. 10pm, \$6.

Little Johnny and the Giants *Blue Lamp*. 9:30pm.

Sista Monica *Boom Boom Room*. 9:15pm, \$10.

Nert Herder, El Destrojo, Soma *Bottom of the Hill*. 10pm, \$7.

'Pigskin' *El Rio*. 9pm, \$6. With Judea Eden Project, Deborah Pardes, and Laura Chandler. Benefit for the Coco Club Cosmos team.

Roy Rogers and the Delta Rhythm Kings *Great American Music Hall*. 9pm, \$15. See 8 Days a Week, page 52.

Undercover S.K.A. *Last Day Saloon*. 9pm, \$7.

Stephanie Wells *Paradise Lounge*. 8:30pm.

Bay Area

Aldopho's Revenge, Breast, Wunder Years *Port Lite*. 9pm, \$5.

D'Amphibians *Blake's*. 9:30pm, \$5.

Locust, Beautiful Skin, National Acrobat, Pat-tern, Heart of Snow *924 Gilman*. 8pm, \$5.

Mother Truckers and the Gibblet Dribblers *Ivy Room*. 9:30pm, \$5.

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ONE, DUSTIN FOSTER, AND BEN THE VINYL
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Continued on page 64

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upstairs while

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coming up

**RED PLANET
SLENDER
APPLESUACER**
1/11 Slim's

**MUDHONEY
FIREBALLS OF
FREEDOM
NEBULA**
1/12 Great American Music Hall

***COWBOY MOUTH
THE YOUNG
DUBLINERS**
1/12 The Fillmore

**IMPERIAL TEEN
PERSEPHONE'S BEES**
1/13 Slim's

EEK-A-MOUSE
1/14 Slim's

**DIXIE DREGS
STEVE MORSE BAND
WILLY PORTER**
1/16 Slim's

MARK EITZEL
1/18 Great American Music Hall

STARS
1/18 Great American Music Hall

THE COUP
1/18 Slim's

**I AM SPOONBENDER
ANGELDUST
KID 606
THE SLAVES
WETGATE**
1/19 Great American Music Hall

***THE JAYHAWKS
NEKO CASE & HER
BOYFRIENDS**
1/19 The Fillmore

**THE ORIGINAL
COMETS
BIG SANDY & HIS
FLY-RITE BOYS
THE STILLMEN**
1/19 Bimbo's

**DRIZOLETTO
KINDNESS
NEW DEALERS
PANSY DIVISION
VICTOR KRUMMENACHER
TANG**
1/19 Slim's

IAN MOORE
1/20 Bottom of the Hill

R.L. BURNSIDE
1/24 Great American Music Hall

***WESTERN
THE SMART SET
THE DAMSELS**
1/24 Cafe Du Nord

**BLACK HEART
PROCESSION**
1/27 Great American Music Hall

**THE DONNAS
BRATMOBILE
THE PLUS ONES**
1/27 The Fillmore

**BEAU SOLEIL AVEC
MICHAEL DOUCET**
2/01 Great American Music Hall

**RICHARD
ASHCROFT**
2/5 Bimbo's

**DEEP BANANA
BLACKOUT
THE MOTET**
2/15 Great American Music Hall

THE BELLRAYS
2/16 Great American Music Hall

***WILLIE NELSON**
2/21-2/22 The Fillmore

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3/2 Bottom of the Hill

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*indicates tickets for this show are not available through TICKETS.COM

Bottom OF THE HILL info line: 621-4455

Wed
1/3
9:00
\$5

**Paper Cuts
Flying Blind
Luce**

Thu
1/4
9:00
\$7

**Tarentel
Sonna
Grand Rapids
Sappington**

Fri
1/5
10:00
\$7

**Orixa
Human Life Index
Ausar**

Sat
1/6
10:00
\$7

**Nerf Herder
El Destroyo
Soma**

Sun
1/7
5:30
\$7

**all-you-can-eat BBQ at 4:00
Gold Standard presents:
Heart of Snow
Shivers
Le Shok
Beautiful Skin
Pattern
Locust
Defacto**

Mon
1/8
9:00
\$5

**Tirebelly
Wingnut
Dick**

Tue
1/9
9:00
\$6

**Whorange
Velvet Alex
tba**

Wed
1/10
9:00
\$6

**Knife in the Water
Rhythm of Black Lines
Midnight Laser Beam**

UPCOMING

Thu
1/11

**Spinning Jennies
sexfresh
Pedalsped**

Fri
1/12

**Holly Golightly
Maybellines
tba**

Sat
1/13

**Tea Leaf Green
Cave In
Tree o' Frogs**

Sun
1/14

**all-you-can-eat BBQ at 4:00
Guttermouth
Lazy Cowgirls
PBR Street Gang**

Mon
1/15

**Henry Miller Sextet
Vocal Disorder
Slumber, Inc.**

Tue
1/16

**Billy Moyer Show
Faraway Brothers
The Roofies**

Wed
1/17

**Jenny Kerr
Darling Clementines
Tim Easton**

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music

calendar

rock, jazz, folk/world,
dance clubs & classical

Saturday 6

From page 62

Rebecca Riots, Bird in the Hand La Peña Cultural Center. 8pm, \$10-12.
Sprague Brothers Starry Plough. 9:45pm, \$5.
Takezo Eli's Mile High Club. 8pm.
35R Fourth Street Tavern. 9:30pm.
Totimoshi, Blessing the Hogs, Canyon Creep Stork Club. 9pm.

Jazz/new music

Gerald Beckett Jazz Trio Garibaldi Cafe, 1600 17th St; 552-3325. 7pm.
Dave Bernstein Trio Cafe Claude. 7pm.
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Zoe Ellis Bruno's. 10pm, \$7.
Fuzzy Bunny, Marco Eneidi Quartet Delivery Room, 557 Howard; 896-6434. 9pm, \$10.
Hammond Cheese Combo Club Deluxe. 10pm, \$5.
Jeanne Hoffman and Don Bennett Moose's. 8pm. Also Tues/9.
Michael LaMacchia Trio Cobalt Tavern, 1707 Powell; 982-8123. 7:30pm.
Larry D'Leno Piano Bar, 1092 Post; 771-2022. 8:30pm. Through Sun/7.
BJ Papa Cafe Prague, 584 Pacific; 433-3811. 9:30pm.
Billy Philadelphia One Market Restaurant. 7pm.
We Three John's Grill, 63 Ellis; 986-0069. 6:30pm. Through Tues/9.
Wesla Whitfield Plush Room. 8pm. Through Sun/7.

Bay Area

Donald 'Duck' Bailey and the Distones, Anna and Federico Cervantes Anna's, 1801 University, Berk; (510) 849-2662. 8pm.
Dee Dee Bridgewater and the Clayton-Hamilton Orchestra Yoshi's. 8 and 10pm, \$30. Through Sun/7.

Folk/world/country

Que Calor Jazz at Pearl's. 9:30pm.
Ramblin' Jack Elliott Noe Valley Ministry. 8:15pm, \$14-16.
Marla Fubish and Erin Shrader Plough and Stars. 7pm. With Stuart Helmsintoller.

Bay Area

California Cajun Orchestra Ashkenaz. 9:30pm, \$11. Birthday party for Danny Poullard.
Piedmont Bluegrass and Jam Cato's Ale House. 6pm.
Waybacks Freight and Salvage. 8pm, \$14.50-15.50.

Dance clubs

Backflip 10pm-2am, \$5. House music.
Bas 9:30pm-2am. House, salsa, and club music.
Pajama Jami Jam 330 Ritch. 10pm-4am, \$15.
Pajama party with Mikey the Riddler, 12, and Diz. Birthday party for Rick and Lamont.
Bottom Heavy Top. 10pm-2am. U.K. garage and drum 'n' bass with various residents.
Colorwheel Oxygen Bar, 795 Valencia; 255-2102. 9pm-2am. With Maneesh the Twister.
Contrast Blind Tiger, 787 Broadway; 788-4020. 10pm-2am. House music.
Eklektik Cat Club. 10pm-3am. Drum 'n' bass with rotating residents.
Future Roots Movida Lounge, 200 Fillmore; 934-8637. 9pm. With Kevin and Huckster.
Groove Kitty Glas Kat. 9:30pm-2am.
House music, trip-hop, and rare grooves with residents.
Hit Parade Nickie's BBQ. 9pm-2am. Kevin and George spin disco, funk, and soul.
House and Groove Temple Bar, 600 Polk; 979-9994. 9pm-2am. With Beetroot, Spork, Co-normac, Aqua Funk, and guests.
Lifted Soul HiFi. 9pm. Deep house with Dwight Johnson.
Menagerie Club Six. 10pm-2am. R&B and house with JB, Mike, Chris, and guests.
Metronome Ballroom 1830 17th St; 252-9000. 9pm-midnight, \$6-8. Tango.
Mexican Bus 9:15pm-2am, \$38, reservations required. '50s-style bus tour of several local salsa clubs.
Next Saturday Kate O'Briens. 8pm-1am. With Von and Ruh-son.
Opus Iron Horse, 19 Maiden Lane; 364-1892. 9:30pm-2am, \$10. Urban grooves and house with Dave Gillis, Jojo Tran, Ben Doren, Reda, and guests.

Other Whirled Endup. 6am-4pm. With Nobel, Vince, Christine, and Daniel.

Oshaya VSF, 278 11th St; (800) 581-2107. 9pm-2am, \$15.

Phusion 26 Mix. 9pm-2am, \$5. Andrew Jervis, Tomas, and Jonah Sharp spin jazz, breaks, and experimental music.

Pow! A Cocktail Lounge 9pm, \$3. House music with Fadian and Satake.

Release Ten 15 Folsom. 10pm-6am, \$20.

Remedy Big Heart City. 9pm-4am. House, soul and R&B.

San Francisco 354 11th St; 863-5964. 9pm. With rotating residents Lele, Dano, IZ, David Coleman, and Sen-sei.

Speed 1028 Geary; 430-2190, ext 1374. 9pm-2am. Hip-hop, R&B, and soul with Mind Motion and Franzen.

Subterra Ten 15 Folsom. 10pm-6am. With resident Tom Thump.

Sub Zero Sno-Drift. 10:30pm-4am. House and U.K. garage with resident Sean Ferguson.

Supastar Sacrifice. 10pm-2am, \$5. With local DJs.

Tropicali Tongue and Groove. 9pm, \$5-10. Psychokinetics and DJ Siege play reggae, hip-hop, and R&B.

Universe Club Townsend. 10pm-4am, \$14. House music with David Harness.

Bay Area

400 Club 400 29th St, Oakl; (510) 261-1108. 9pm-2am. DJ dancing.

Gravity Club Fuseti. 10pm. Funk, R&B, soul, and house.

Platforms Zazoos, 15 Embarcadero West, Jack London Square, Oakl; (510) 869-1317. 9:30pm.

Rimshot Bench and Bar, 120 11th St; (510) 839-0580. 9pm, \$6-8. With Mulatto E., Chris Johnson, Naughtyboy, and Sekou spinning hip-hop, R&B, house, and reggae.

Classical

San Francisco Opera War Memorial Opera House, 301 Van Ness; 864-3330. 8pm, \$23-165. The opera performs Mozart's Die Zauberflote, with Mary Mills in the primary role. Through Sun/14.

Bay Area

Winifred Baker Chamber Singers San Francisco Theological Seminary, Montgomery Chapel, Bolinas at Richmond, San Anselmo; (415) 898-4174. 7:30pm, \$13-15. The singers under the direction of conductors Michael Struck and Nancy Scott, perform "Twelfth Night," a concert of holiday music.

sunday 7

Rock/blues/hip-hop

Blues jam Blue Lamp. 9:30pm. With Pimp Daddy Jesus.

F-Hole, Fracas, DJ Sweaty Betty Paradise Lounge. 7pm, \$4. With Mysterious Ice Wyrms and Drums 'n' Space in the upstairs lounge.

'Golden Standard' showcase Bottom of the Hill. 5:30pm, \$7. See Critic's Choice.

Spindly Thin, Band of Golem Hotel Utah. 8:30pm.

Stratford Four, Planets West Cafe du Nord. 9pm, \$5.

Texas Twister Boom Boom Room. 9:15pm, \$3.

Bay Area

Buffalo Roam Eli's Mile High Club. 9:30pm.

Steve Freund Ivy Room. 9:30pm, \$5.

Jazz/new music

Dorothy and Henry Piaf's. 11:30am-2:30pm. Mike Greensill Moose's. 7:30pm. With guests.

Alan Hightman Simple Pleasures Cafe. 7pm.

Love Motel Rassellas. 6pm.

Jason Myers Trio Housatons, 1800 Montgomery; 392-9280. 6pm. Through Tues/9.

Larry O'Leno Piano Bar, 1092 Post; 771-2022. 4:30pm.

Dred Scott Enrico's. 7pm.

Bill Travis Orchestra Top of the Mark. 8:30pm, \$8.

We Three John's Grill, 63 Ellis; 986-0069. 6:30pm. Through Tues/9.

Wesla Whitfield Plush Room. 2pm.

Continued on page 66

the original
T DANCE
doors open @ 6am

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LARRY REED
JORGE MARTINEZ
RUBEN MANCIAS
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1/4 Soul/R&B
LEDISI WITH
ANIBADE AND DJ JJ
10PM

1/5 Vintage Jazz
LAVAY SMITH &
HER RED HOT SKILLET
LICKERS

1/6 Theatrical Rock
THE ERIC MCFADDEN
EXPERIENCE
CARMAIG DE FOREST
10PM

1/7 Indie Pop
PLANETS WEST
THE STRATFORD 4
9PM

1/8
CLOSED

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HOLY ASSASSINS, HELL BROS.

SAT JAN 13 -ERIC MCFADDEN POWER
TRIO, BLUE TULIP, TINY

308 11th St. @ Folsom - S.F. - 415-861-6906

music calendar

Sunday 7

From page 64

Bay Area

Dee Dee Bridgewater and the Clayton-Hamilton Orchestra Yoshi's. 2 and 8pm, \$5-26.
Jazz jam session Bluesville. 8pm.

Folk/world/country

Seisun Plough and Stars. 7pm. With Suzanne Cronin and friends.

Bay Area

Domingo de Rumba La Peña Cultural Center. 4:30pm.
Open mic Stork Club. 9pm.
Songwriter night Cato's Ale House. 6pm.
'Starry Session' Starry Plough. 8pm. With Shay Black.
Joyce Todd Freight and Salvage. 8pm, \$14.50-15.50. See 8 Days a Week, page 52.

Dance clubs

Bionic Top. 10pm-2am. With Solar, Mark E. Quark, and Iz.
Booty Base Beauty Bar. 10pm-2am. Electro with DJs Paz 38, Saiki, and guests.
Club Havana Jelly's. 4pm, \$7. Salsa music with Orquesta Borinquen and DJ Ivette Fuentes.
Dub Mission Elbo Room. 9pm-2am, \$4. Dub and roots reggae with Ludichris and Vinnie Esparza.
El Rio 7-11pm, \$5. Drum 'n' bass, trip-hop, and beatbox with Kerauno, Key III, and DJ Jai Young Kim.
Energy Holy Cow. 9pm. Funky house with Norman Stradley, Pablo, and Demilo.
Fallout Cellar. 8pm-2am, \$6-10. Jungle.
Gasoline Stud. 10pm-3am, \$5. With resident DJs Enemy, Tom Silk, and Pete Stall spinning hard house, hard-NRG, and techno.
Homestyle: The Integration Project 2174 Market; 595-9959. 9pm. Urban music, social dancing, and jam sessions.
Magnitude B.D. N'Touch Dance Club, 1548 Polk; 444-8413. 8pm-2am. With Jack Rojo, Lambchop, Shawn Perry, and Derek.
Metronome Ballroom 1830 17th St; 252-9000. 5-8pm, \$5. Jitterbug dance party. 8-11pm, \$5-8. Salsa night.
Pleasuredome Club Townsend. 9pm-3:30am, \$7. With Neil Lewis and Michael Mangiaforte.
Rebirth 330 Ritch. 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.
Reggae Sundaze Nickie's BBQ. 9pm-2am.
Ras David 1 spins reggae.
Sixteen Cat Club. 10pm. Rock 'n' roll.
Spundae 1015 Folsom. 10pm-5:30am, \$5. With rotating DJs and guests.

Stargate City Nights. 9pm-2:30am. Trance, techno, house, and drum 'n' bass.
Stone Cold Chillin' Movida Lounge, 200 Fillmore; 934-8637. 6pm. With Woo and Maz spinning downtempo, drum 'n' bass, and 2-step garage.
Subzero Frequencies Hush Hush Lounge, 496 14th St; 241-9944. 8pm-1am, \$4. Ambient performances by John Arns, DF Tram, and John von vs. Michael Emenau.
Sushi 26 Mix. 3:30-10pm, \$5. With DJ Gray and rotating residents.
T-Dance Endup. 6am. House music with rotating residents.
Testpress Sundays Blind Tiger, 787 Broadway; 758-4820. 11pm-2am, \$3. Drum 'n' bass and 2-step.
Tonic HiFi. 9pm-2am, \$7. House music with Eric Erickson and Carlitos.
Tripp Beale Street Bar and Grill, 133 Beale; 543-1961. 6pm-2am, \$5-8. With rotating residents.

Bay Area

Club Fusetti 9pm. World beat, house, Latin, and reggae music with DJ Ruben, and guests Mao Show Band.
400 Club 400 29th St, Oakl; (510) 261-1108. 9pm-2am. Salsa.

Classical

St. Mary's Cathedral of Boys and Girls, Golden Gate Boys Choir and Bellringers St. Mary's Cathedral, 1111 Gough; 567-2020, ext 213. 3:30pm. The two choirs perform epiphany lessons and carols.
San Francisco Chamber Orchestra Martin Mayer Sanctuary, 2 Lake; (510) 524-3682. 8pm, \$15. The orchestra performs works by Mozart, Mendelssohn, and Beethoven. Benjamin Simon is the principal guest conductor; the soloist is violinist Roy Malan.
San Francisco Opera War Memorial Opera House, 301 Van Ness; 864-3300. 2pm, \$23-165. The opera performs Gaetano's Donizetti's L'elisir d'amore, with soprano Rebecca Evans in the leading role. Through Sat/13.
Saito Kinen Orchestra Davies Symphony Hall, 401 Van Ness; 864-6000. 7:30pm, \$20-105. The orchestra performs Mahler's Symphony no. 9 in D Major; Seiji Ozawa conducts.

Bay Area

Breeden-Ohlsson-Grebanier Trio Kohl Mansion, 2750 Adeline, Burlingame; (650) 343-8463. 7pm, \$10-22. The ensemble performs works by Beethoven, Chopin, and Brahms.

Continued on page 69

Tongue & groove

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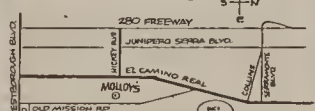
Notorious 11
Idle Time from New Orleans F 12
Return of San Fiasco Sa 13
Clyde's Ride w/ Jive 1/3a 13/20

MOLLOY'S TAVERN

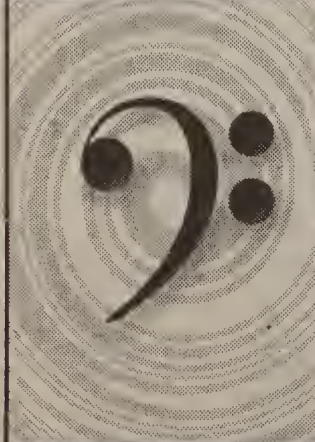


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1/24 WED KOFY BROWN
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From page 66

monday 8

Rock/blues/hip-hop

T.J. Moore Blues Band Boom Boom Room. 9:15pm, \$3.
Open mic Hotel Utah. 7:30pm. With Dayla Soul.
That One Guy and His Magic Pipe Elbo Room. 9pm, \$4.
Tirebilly, Wingnut, Oick Bottom of the Hill. 9pm, \$5.

Bay Area

'Blue Monday Jam' Blake's. 9:30pm, \$3. With the Steve Gannon Band.
Green Eggs and Schramm Fourth Street Tavern. 9:30pm.
Country Pete McGill and friends A&C Club. 1950 San Pablo, Oakl; (510) 893-4100. 9pm.

Jazz/new music

Contemporary Jazz Orchestra Jazz at Pearl's. 9pm.
Oick Fregulia One Market Restaurant. 7pm.
Ezra Gale Trio North Star Restaurant, 288 Connecticut; 551-9840. 6pm.
Kevin Gibbs and Ruth Davies Moose's. 8pm.
Monk's Music Simple Pleasures Cafe. 8pm.
Jason Myers Trio Houstons, 1800 Montgomery; 392-9280. 6pm. Through Tues/9.
Larry O'Leno Enrico's. 7pm. With guests.
We Three John's Grill, 63 Ellis; 986-0069. 6:30pm. Through Tues/9.

Bay Area

Barry Finnerty Yoshi's. 8 and 10pm, \$8.
Jazz improv jam session Black Dot Cafe, 2330 International, Oakl; (510) 533-6629. 9pm, \$3.

Folk/world/country

Acoustic open mic Blue Lamp. 9:30pm.
Liza Silva y Voz Oo Brazil Top of the Mark. 8:30pm, \$8.
Stairwell Sisters, Capital Sun Rays International Center, 50 Oak; 558-7768. 8pm.

Bay Area

'Celli' Starry Plough. 9pm.

Dance clubs

Club Oread Justice League. 9pm, \$10.
Forward An Sabin, 1176 Sutter; 929-1992. 8pm-2am, \$3. Urban music with BVDub, Monkey, and 4AM.
Funk Motel Dalva, 3121 16th St; 252-7740. 10pm-2am. '60s and '70s funk with Daniel and guests.

Grateful Dead Jams Nickie's BBQ. 9pm-2am.
Dark Star Dan plays rare Grateful Dead tracks.
Rockin' Java 1821 Haight; 831-8842. 7pm. Hip-hop and open mic.
Slapbass Movida Lounge, 200 Fillmore; 934-8637. 9pm. Jazz, soul, and funk with DJ Emerson.
Smooove Blind Tiger, 787 Broadway; 788-4020. 9pm-2am. House music.
Star Lounge Up & Down Club. 10pm-2am, \$5. DJ Henry and guests spin soul, dance-hall, and hip-hop.
Tranquility Base 26 Mix. 9pm-2am. Ambient sounds with DF Tram and guests.
Tranquilo Amnesia. 10pm-2am. Drum 'n' bass, downtempo, and abstract hip-hop with Kamahale, Presha, and G.A.S.
Vroom El Rio. 8pm-midnight. Punk, funk, and soul.

tuesday 9

Rock/blues/hip-hop

'Divabands' Red Devil Lounge. 8:15pm, \$5. With Cat McLean, True Margrit, and Lacy White.
Andrew Freeman Band Blue Lamp. 9:30pm.
Oscar Myers' Bluesbeat Boom Boom Room. 9:15pm, \$1.
'New Roots to Hip-Hop' Last Day Saloon. 9pm, \$5. With Felonious.
Open mic El Rio. 7:30pm.
Whorange, Velvet Alex Bottom of the Hill. 9pm, \$6.

Bay Area

Local Orinkers Blake's. 9:30pm, \$3.
Eric McFadden and friends Fourth Street Tavern. 9:30pm.
Charles Wheel Band Ivy Room. 9:30pm, \$5.

Jazz/new music

Scott Amendola Band, Carla Khilstead Cafe du Nord. 9:30pm, \$5.
Beth Custer Bruno's. 9pm, \$7.
Hot Club of San Francisco Enrico's. 7pm.
Ezra Gale Trio Amnesia. 9pm.
Gerry Grosz Trio Beach Chalet. 6:30pm.
Vince Lateano Trio Jazz at Pearl's. 9pm. With Bruce Forman.
Paul Mindrup Simple Pleasures Cafe. 8pm.
Jason Myers Trio Houstons, 1800 Montgomery; 392-9280. 6pm.
Kevin Rayhill One Market Restaurant. 7pm.
Lavay Smith and Her Red Hot Skillet Lickers Top of the Mark. 8:30pm, \$8.
We Three John's Grill, 63 Ellis; 986-0069. 6:30pm.

Continued on page 70

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SATURDAY, JANUARY 6

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SUNDAY, JANUARY 7

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TUESDAY, JANUARY 9

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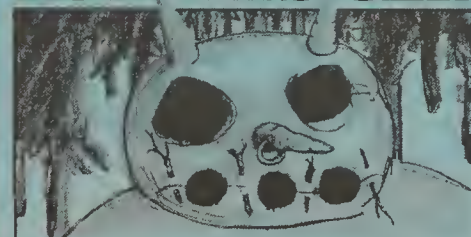
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events

calendar

around town, authors, attractions & benefits

Tuesday 9

From page 69

Bay Area

Mad and Eddie Duran Albatross, 1822 San Pablo, Berk; (510) THE-BIRD. 9pm.
Remembering Wes Montgomery Quartet Yoshi's. 8 and 10pm, \$16. Through Thurs/11.

Folk/world/country

Seisuin Plough and Stars. With Paul Chaffee and Richard Mandell.
Vivendo de Pão Elbo Room. 9pm, \$6.

Bay Area

Andrew Carrier and Cajun Classics Ashkenaz. 9pm, \$8.
Modern Hicks Freight and Salvage. 8pm, \$13.50-14.50.
Open mic Starry Plough. 7:30pm.

Dance clubs

Asia Africa Arabia Nickie's BBQ. 9pm-2am.
DJ Cheb I Sabbah spins a blend of international music.
Connected Rawhide II, 280 Seventh St; 820-1621. 9pm. House music with residents Needles, Aspx, and Silverman and guest Ruben Mancias.
Coolin' Blind Tiger, 787 Broadway; 788-4020. 9pm-2am. With TJ and guest DJs.
Down There 26 Mx. 9pm-2am. Hip-hop and downtempo with residents Monkey and Stef.
Fury Cat Club. 9pm.
Impulse An Sabin, 1176 Sutter; 929-1992. 9:30pm-2am. With J-Bot, Guthrie, and others spinning techno.
Karamba Glas Kat. 9:30pm-2am.
Node Pow! A Cocktail Lounge. 9pm-2am. Indie rock and electronica with Thorsten Sideboard and guests.
Soul Samba Dalva, 3121 16th St; 252-7740. 10pm-2am. Latin beats with El Super Chente, Hat Trick Jonny, and Asiti Spumanti.
Stylus Movida Lounge, 200 Fillmore; 934-8637. 9pm. DJ B-Love spins hip-hop and reggae.
Trancefusion Fuse, 493 Broadway; 788-2706. 6-10pm. With MP, Soukid, and Ara.
Wax Sacrifice. 10pm-2am, \$5. Soul music with DJs Wisdom, Pause, and Sake One.

Bay Area

Club Fusetti 9pm. Hip-hop and R&B with Phiness.
Mad Hatter Bench and Bar, 120 11th St; (510) 496-6000, ext 120. 9pm-2am, \$3-5. Underground dance music.
Ruby Room 132 14th St, Oakl; (510) 444-7224. 10pm-2am. Punk rock.

Classical

Philharmonia Baroque Orchestra Bank of America Center, A.P. Giannini Auditorium,

555 California; 252-1288. Noon. The orchestra gives a concert.

San Francisco Concerto Orchestra Presidio Chapel, Presidio, 130 Fisher Loop; 362-6080. 8pm, \$10. The orchestra performs works by Telemann and Weber. Soloists include Katherine Matovich and Robert Chavez.
San Francisco Opera War Memorial Opera House, 301 Van Ness; 864-3330. 8pm, \$23-165. See Sat/6.

saturday 6

Around town

'Gay Geeks' Cafe Macondo, 3159 16th St; (510) 351-5500. 2-6pm, free. This monthly social group welcomes gay, lesbian, and bisexual intellectuals to an informal salon.
'Mochi Pounding Party' Asian Art Museum, Golden Gate Park; 379-8879. Noon-3pm, free with museum admission. Summon the Japanese god of the new year at this traditional ceremony.
Open house San Francisco Center for the Book, 300 De Haro; 565-0545. 11am-8pm, free. The center invites everyone to check out its facilities, learn about its workshops and classes, and join in an evening of readings and comfort food.
Psychic fair and spiritual healing festival San Francisco County Fair building, Ninth Ave at Lincoln; (510) 548-8020. 11am-6pm, free. Through Sun/7. This holistic bazaar features psychic readings, workshops, psychic abilities demonstrations, aura photos, and other activities geared toward self-development.
'Spiritual Renewal: Resetting the God of Your Heart' San Francisco County Fair building, Ninth Ave at Lincoln; (510) 548-8020. 7:30-10:30pm, \$15-20. Spiritual healing is the focus of this evening of trance channeling seminars.

events

Events listings are compiled by Mosi Reeves. See 8 Days a Week for information on how to submit items to the listings.

wednesday 3

Authors

Evan Hunter and Ed McBain A Clean Well-Lighted Place for Books, 601 Van Ness; 931-9248. 7:30pm, free. The authors discuss Candyland.

thursday 4

Around town

'Calmer, Easier, Happier Parenting' Report Card Educational Resource Store, 75 E Belam, San Rafael; (415) 376-9185. 7-9pm, free. This seminar gives tips on helping your children become more cooperative-operative, confident, motivated, and self-reliant.

Benefits

'Healing Power of the Arts' cell space, 2050 Bryant; 648-7562. 6pm, \$10-20. Musicians, dancers, poets, and visual artists gather for this benefit performance for local artist Mike Kushner.

Authors

John Dunning A Clean Well-Lighted Place for Books, 601 Van Ness; 931-9248. 7:30pm, free. The author discusses Two O'Clock, Eastern Wartime.
Krandall Kraus A Different Light, 489 Castro; 431-0891. 7:30pm, free. The author reads from and signs copies of Love's Last Chance.

Bay Area

Jay McGraw, Phillip McGraw Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm, free. The father-son team read from their respective works.

friday 5

Around town

Andy Ferguson, Caverlee Cary Oakland Museum of California, 1000 Oak, Oakl; 1-888-OAK-MUSE. 7pm, free with museum admission. Ferguson gives a slide presentation, "Chan (Zen) Buddhist Sites in China," and Caverlee Cary from the Electronic Cultural Atlas Initiative discusses digitizing Asian sacred texts.
Queer and Young Professionals Group meeting Pacific Center, 2712 Telegraph, Berk; (510) 548-8283. 8-10pm, \$5-10. This mixer and discussion group gathers lesbian, gay, bisexual, and transgendered young professionals.

Benefits

Book sale San Francisco Public Library, Main branch, 100 Larkin; 557-4257. 11am-2pm, free. The library holds this fundraising sale of books priced \$1 or less.
'Poetry and Pizza' Escape from New York Pizza, 333 Bush; 421-0700. 7:30pm, \$5. Jan Richman and Beth Lisick read at this monthly benefit for local organizations; tonight's beneficiary is 9x9 Industries.

sunday 7

Around town

Psychic fair and spiritual healing festival San Francisco County Fair building, Ninth Ave at Lincoln; (510) 548-8020. 11am-6pm, free. See Sat/6.

Benefits

'Flat Earth' benefit Covered Wagon Saloon, 917 Folson; 487-1978. 8pm, \$5-15. This benefit for R.K. Corral's upcoming "flat earth space western" Good Guy/Bad Guy features performances by Count Dante and the Black Dragon Fighting Society, Donald, Western Expansion, and a video performance by Bulk Foodveyor.

Authors

Liz Hymans Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm, free. The photographer gives a slide presentation on Heart of the Desert Wild.
John Straley Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 5:30pm, free. The novelist reads from Cold Water Burning.

monday 8

Authors

Barnaby Conrad III and Mark Stock A Clean Well-Lighted Place for Books, 601 Van Ness; 931-9248. 7:30pm, free. The authors discuss Mark Stock: Paintings.
KQED media salon KQED, 2601 Mariposa; 553-2390. 7-9pm, free. This discussion with panelists such as Webmaster Craig Newmark, author Paulina Borsook, and journalist Chris Arnold focuses on the question "Has the Internet made life better?"
Hubert Selby, Jr. City Lights, 261 Columbus; 362-8193. 7pm, free. See 8 Days a Week, page 52.

Bay Area

Ronna Lichtenberg Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 5:30pm, free. The author talks about It's Not Business, It's Personal.

tuesday 9

Around town

'Effects of Culture and Ethnicity on Fiction' San Francisco Public Library, Main branch, 100 Larkin; 557-4277. 6:30-7:30pm, free. A. Scott Berg moderates this panel of authors, who will discuss the effect F. Scott Fitzgerald's work has had on their writing.



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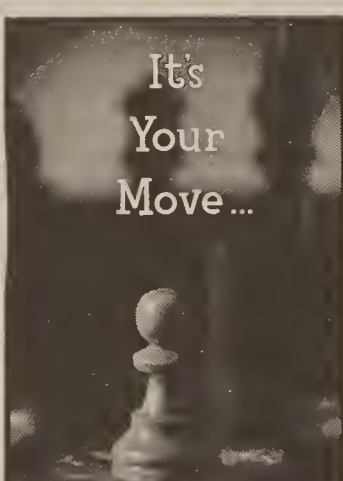
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'Gustave Stickley: Craftsman Farms and the Craftsman Line' California Palace of the Legion of Honor, Lincoln Park (near 34th Ave at Clement); 249-9234, 8pm, \$7. The American Decorative Arts Forum sponsors this lecture by Tommy A. McPherson from the Stickley Museum in New Jersey.

Lectures on Andean art California Palace of the Legion of Honor, Lincoln Park (near 34th Ave at Clement); 750-3638, 10am-1:15pm, \$4-5 after museum admission. Professor Steven Bourget from the University of Texas, Austin, gives a lecture entitled "The Moche and the Art of Sacrifice," and Dr. Anne Paul from the Centre National de la Recherche Scientifique in Paris, France, presents "Color Patterning on Paracas Necropolis Textiles." **Support group for families of leukemia patients** University of San Francisco, Medical Sciences building, Rm S 168, 513 Parnassus; 625-1129, 6-7:30pm, free. The local chapter of the Leukemia and Lymphoma Society sponsors this group for families of patients with leukemia, Hodgkin's disease, lymphoma, and myeloma.

Bay Area

'Compassionate Friends' Presbyterian Church, 4101 Park, Oakl; (510) 530-5311, 7pm, free. This nonprofit group meets on the second Tuesday of each month to offer support to bereaved parents.

Authors

Ilana Rubinfeld Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960, 7:30pm, free. The therapist discusses *The Listening Hand: Self-Healing Through the Rubinfeld Synergy Method of Talk and Touch*.

attractions/kid stuff

California Academy of Sciences Golden Gate Park; 750-7145, Wed-Tues, 10am-5pm, \$2-8.50 (free first Wed). The academy includes the Steinhart Aquarium, the Morrison Planetarium, and the Natural History Museum; current exhibits include "Venoms: Striking Beauties" and "At Home in Vanuatu: Tradition in the West Pacific." Sat: Learn what happens to humans after a venomous bite or sting in "Venoms ER," 12:30 and 2:30pm. Sun: See a live tarantula in "Tarantulas: Beauty or Beast?," 12:30 and 2:30pm. Tues: Join a herpetologist in "Studying Venomous Snakes," 12:30 and 2:30pm.

Creative writing workshop San Francisco Public Library, Main branch, 100 Larkin; 557-4277, Tues, 4-6pm, free. This weekly workshop is offered by the Youth Speaks program.

Exploratorium 3601 Lyon; 563-7337, Wed, 10am-9pm; Thurs-Tues, 10am-5pm, \$2.50-9 (free first Wed). The museum features hands-on exhibits relating to art, science, and human perception. "Traces of Time" closes on Sun/7.

Randall Museum 199 Museum Way; 554-9600, Tues-Fri, 10am-5pm, \$6-7. This museum has exhibits and activities for kids. Exhibits include "Trash Bash," an exhibit that teaches how to conserve natural resources with illustrations and graphics, and "Essentially an Estuary: Our Beloved Bay." Sat: "Saturdays are Special" continues with "Make Your Own Swamp," 1-4pm.

San Francisco Maritime Park Fisherman's Wharf at Hyde Street Pier, Hyde at Jefferson; 556-3002, Daily, 10am-5pm, \$2-5. In the nation's only "floating" park, historical sailing ships are berthed at the pier for visitors to explore. Sat: Join in a chantey sing-along, 8pm-midnight. Free, reservations required.

San Francisco Zoo Sloat at 45th Ave; 753-7080, Daily, 10am-5pm, \$3-11. Check out the zoo's newest attractions, a rare white alligator residing in "Bon Temps Swamp," a custom-made habitat, and a meerkat and prairie dog exhibit.

Saturday Art Programs at the Legion California Palace of the Legion of Honor, Lincoln Park (near 34th Ave at Clement); 750-3658, Sat, 2-3:30pm, \$5-8 (under 12 free). "Doing and Viewing Art" presents "European Furniture"; "Big Kids/Little Kids" presents "Porelain Galleries."

Strybing Arboretum and Botanical Gardens Golden Gate Park, Ninth Ave at Lincoln; 661-1316, Mon-Fri, 8am-4:30pm; Sat-Sun and holidays, 10am-5pm; Free. The arboretum and gardens are located on 75 acres and

boast a collection of 7,500 plants from around the world. Current exhibits include a tribute to Victorian women horticulture illustrators.

Zeum 221 Fourth St; 777-2800, Sat-Sun, 11am-5pm, \$5-7. The model arts and technology center features activities for kids and teenagers 8 to 18. Exhibits include "Making Music" and "Get Crafty."

Bay Area

Aircraft carrier USS Hornet Museum, Pier 3, Alameda Point, Alameda; (510) 521-8448, Daily (closed Tues), 10am-5pm, \$5-12. See 8 Days a Week, page 52.

Bay Area Discovery Museum 557 McReynolds, East Fort Baker near Sausalito; (415) 487-4398, Tues-Thurs, 9am-4pm; Fri-Sun 10am-5pm, \$6-7. The museum hosts learning labs, exhibits, and activities for children, including "Seuss," an interactive exhibit based on the work of the late children's author.

Camron-Stanford House 1428 Lakeside, Oakl; (510) 444-1876, Guided tours: Wed, 11-4pm, Sun, 1-5pm, and by appointment, \$1-4. This historic house museum, the last Victorian on Lake Merritt, boasts five restored period rooms.

Chabot Space and Science Center 10000 Skyline, Oakl; (510) 336-7300, Tues-Sat,

10am-5pm; Sun, noon-5pm; \$5.50-8. This state-of-the-art science and technology facility houses an observatory, planetarium, and exhibits in a natural park setting.

Children's Fairyland USA 699 Bellevue, Oakl; (510) 452-2259, Fri-Sun, 10am-4pm, \$5. This 3-D storybook theme park features rides and entertainment for kids, including a play for children, "The Blue Bird," 11am, 2 and 4pm.

Lawrence Hall of Science Centennial Drive off Grizzly Peak Blvd, UC Berkeley, Berk; (510) 642-5132, Wed-Tues, 10am-5pm, \$3-7. The public science center features all types of exhibits, films, and activities for adults and children. Sat-Sun: Learn how creatures of the dark use their senses to navigate their environments in "Deep Dark Secrets," noon, 1, 2, and 3pm.

Luna Kids Dance open house Strawberry Recreation Center, 118 E Strawberry, Mill Valley; (510) 530-4113, Sat, 10-11am, free. Families are encouraged to visit this informative session with the creative-base dance troupe, who will offer demonstrations, dance games, and refreshments and will be on hand for any questions.

Museum of Children's Art 560 Second St, Oakl; (510) 465-8770, Tues-Sat, 10am-4pm. Continued on page 72

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with Frances Vaughan

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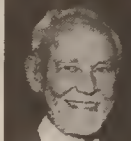
Times: Evening from 7:30-9:30 PM Workshop from 9:00 AM-4:30 PM
Fees: Evening \$20 Workshop \$120 Evening & Workshop \$120

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Celebrating Modern Art: The Anderson Collection is organized by the San Francisco Museum of Modern Art. The exhibition is supported by the Board of Trustees of the San Francisco Museum of Modern Art and the Modern Art Council, a Museum auxiliary.

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Attractions/kid stuff

From page 71

5pm; Sun, noon-5pm, free. This museum features children's art exhibits, art classes, workshops, and other resources for kids, including a new exhibit showcasing children's book illustrators, "Then and Now."

Oakland Museum of California 1000 Oak, Oak; 1-888-OAK-MUSE. Tues-Thurs, Sat, 10am-5pm; Fri, 10am-9pm; Sun, noon-5pm. \$4-6 (free second Sun). Current exhibits include "La Flor y la Calavera: Altars and Offerings for the Days of the Dead," "Secret World of the Forbidden City: Splendors from China's Imperial Palace," and "Fired by Ideals: Arequipa Pottery."

Oakland Zoo 9777 Golf Links, Oak; (510) 632-9525. Daily, 10am-4pm. \$3.50-6.50, parking \$3. More than 300 animals from around the world occupy 100 acres of land; check out the new wart hog exhibit.

SAT preparation workshop Oakland Public Library, Golden Gate branch, 5606 San Pablo, Oak; (510) 238-3848. 1-4pm, free. This workshop provides students with test-taking skills and techniques for mastering the verbal and math tests.

every week

BART mural tour Meets at Cafe Venice, 3325 24th St; 285-2287. Sat, 11am, \$2-5. View more than 50 murals in this weekly walking tour sponsored by the Precita Eyes Mural Arts Center.

Chinese music lessons Chinese Culture Center, 750 Kearney; 986-1822. Sun, 10am-noon, 1:30-3:30pm, \$15. Multi-instrumentalist Hong Wang leads these ongoing lessons in traditional Chinese music for beginners.

Figure drawing session SPEC's, 12 Saroyan; 391-3191. Sun, 1pm, \$12.50. This workshop sets live models of different sizes and sexes in a professional setting for artists of all skill levels.

'Friday Night Skate' Justin Herman Plaza, Embarcadero Center; 752-1967. Fri, 8pm, Free. Join the Midnight Rollers every Friday night for a 12-mile skate through the city.

'Improve Your Public Speaking Skills' Parsons Brinckerhoff, 303 Second St, Ste 700 N; 923-3257. Wed, 5:30pm, free. Bechtel Toastmasters offer weekly workshops on public speaking.

'Introduction to Buddhist Meditation' Old St. Mary's Church, Paulist Center Bookstore, Rm 5, 660 California; 585-9161. Mon, 12:30-1:15pm, donation. Buddhist nun Gen Wangchen teaches this ongoing drop-in class on philosophy and meditation.

Lyric 123-127 Collingwood, 1-800-246-PRIDE. Various ongoing events; call for times and prices. This center holds many events for lesbian, gay, bisexual, transgender, and questioning youths 23 and younger.

'Open Mural Studio' Precita Eyes Mural Arts and Visitors Center, 2981 24th St; 285-2287. Thurs, 7:30pm, \$8. Participate in mural painting or mosaic making projects.

Opera workshops Jon Sims Center for the Performing Arts, 1519 Mission; 554-0402. Thurs, 2-5pm, 6-9pm; Fri, 6-9pm; Sat, 10am-1pm, 2-5pm; free, reservations required. Visiting composer and librettist Carla Lucero conducts a series of workshops in various vocal disciplines; call for details.

Precita Eyes' Mission mural walks Precita Eyes Mural Arts Center, 2981 24th Street; 285-2287. Sat-Sun, 1:30pm, \$2-10. Tour over 70 murals in the Mission during this six-block walk.

Quicktricks bridge club Metropolitan Community Church, 150 Eureka; 621-4582. Tues, 7pm, \$5, second time free. This weekly bridge club is open to players of all skill levels; partners are provided.

'SF Games' Cafe Commons, 3161 Mission; 679-3678. Fri, 7-10pm, free. Everyone is invited to play games, including hearts, Scrabble, and dominoes — or you can bring in games — in this weekly group.

'Thursday Showcase' United Nations Plaza, Market at Hyde; 255-1923. Thurs, 7am, free. This outside bazaar and flea market offers antiques, collectibles, crafts, and import items.

Wine tastings Hats Off! Wine Merchant, 3701 Geary, No 102; 750-9707. Fri, 3pm, Sat-Sun, noon, free. Sample wines from France, California, and other exotic locales.

Bay Area

English as a second language for caregivers Bananas, 5232 Claremont, Oak; (510) 658-7353. Tues, 6-8:30pm, free. Through Tues/30. Davida Pugh leads this class for caregivers who wish to learn English speaking skills, stories, and songs.

North Berkeley Senior Center 1901 Hearst, Berk; (510) 644-6107. Various ongoing events; call for times and prices. This nonprofit center holds ongoing social events and activities for senior citizens.

Parenting classes Bananas, 5232 Claremont, Oak; (510) 658-7353. Mon, 7-8:30pm, free. These year-round classes feature a new topic led by a facilitator, and group support.

'Sunday Boyz Brunch and Hike' International House of Pancakes, 1825 Fourth St, San Rafael; (415) 485-0870. Sun, 10am, free. This hiking and social club for gay and bisexual men meets for brunch before venturing off to a nude beach or trail.

Support group for women coming out Pacific Center, 2712 Telegraph, Berk; (510) 548-8283. Tues, 6:30pm, free. Women of all ages who are coming out as lesbians or who are questioning their sexuality are invited to join this discussion and support group.

Turning Point Career Center orientations YWCA, 2600 Bancroft, Berk; (510) 848-6370. Tues, 1:30pm. Free. This orientation outlines the various job-seeking resources available to the public.

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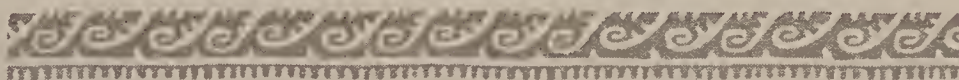
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art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook and Megan Wilson.

museums

Asian Art Museum Golden Gate Park (near 10th Ave at Fulton); 379-8801. Wed-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths "Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979." More than 100 paintings, handscrolls, albums, and fans from a private collection. Through Sun/14.

California Palace of the Legion of Honor Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$7, \$5 seniors, \$4 for 12 to 17, free for 11 and under (free second Wed). Permanent exhibitions include a survey of art from the Renaissance to the modern era. "The Figure in 20th Century Artists Books from the Reva and David Logan Collection." Through Feb 11. "The Visual Art of John Cage: To Sober and Quiet the Mind." More than 50 prints by the composer-artist. Through April 30.

Cartoon Art Museum 814 Mission (at Fourth St); (415) CAR-TOON. Tues-Fri, 11am-5pm; Sat, 10am-5pm; Sun, 1-5pm. \$5, \$3 students and seniors, \$2 children. "Even More Stranger than You." The works of Brian Biggs, Lloyd Dangle, Jason Jägel, Isabel Samaras, Chris Ware, and Steven Weissman. Through Feb 25.

Exploratorium 3601 Lyon; 563-7337. Tues-Sun, 10am-5pm (Wed until 9pm). \$9, \$7 students and seniors, \$5 youth (free first Wed). *Traces of Time* showcases more than 30 of William Neill's incredible photographs of the natural world, most taken right here in California. Accompanying each image is interesting and easy-to-understand text written by Pat Murphy and Paul Doherty, who explain how we can learn to "read" the passage of thousands, or even millions, of years in the rock formations and dead wood of Yosemite, the Mojave Desert, or Mendocino's Bowling Ball Beach. The exhibit runs through the basics of plate tectonics, glacial movement, tree rings, and volcanic activity. Neill's *National Geographic*-style images communicate in supersaturated color what would take hundreds of pages of text to describe. Through Sun/7. (Westbrook)

Jewish Museum 121 Steuart; 543-8880. Sun-Wed, 11am-5pm; Thurs, 11am-8pm. Call for prices. \$5, \$3 students and seniors (free first Mon; Thurs 6-8pm), free for 11 and under and members. "Light, Life, Libeskind: A Look at the New Jewish Museum San Francisco." Through Jan 28.

Museo Italo Americano Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors; free for 11 and under and on first Wed. "Life and Form." Exhibition of Bay Area student sculptures. Through Thurs/4. "Beniamino Bufano: A Retrospective." Various sculptures, paintings, prints, poems, and mosaics highlight the career of the famed San Francisco sculptor. Through Sun/14.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm (closed Wed). \$9, \$6 seniors, \$5 students, 13 and under and members free (free first Tues; half-price Thurs, 6-9pm). "The Darker Side of Playland: Childhood Imagery from the Logan Collection." Thirty works explore and undercut the traditionally blissful imagery of childhood. Through Jan 31. "Celebrating Modern Art: The Anderson Collection." More than 330 paintings, sculptures, and works on paper will take up three floors of gallery space in this selection of works from the Anderson collection. Through Mon/15. "Double Feature: New Works by Nick Crowe and Gary Hill." Two media artists look at how technology affects human experience. Through Mon/15. "Paul Klee: Conductor of Color." More than a dozen paintings provide insight into the artist's use of color. Through April 3. "Hiroshi Sugimoto: The Architecture Series." Thirteen photographs of 20th-century architecture from around the world. Through March 4. "Selections from the Permanent Collection of Architecture and Design." Work by modern architects and designers. Through March 4.

San Francisco Performing Arts Library and Museum 401 Van Ness, Fourth fl; 255-4800. Tues, Thurs-Sat, 11am-5pm; Wed 11am-7pm. free. "Ragtime: The Creation of a Musical." Through Feb 3. "San Francisco 1900: On Stage." Ongoing.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths (free first Thurs, 5-8pm). "Tom Friedman, 00." A 10-year survey of works by the American artist. "Juvenilia." Both exhibits through Jan 28.

San Jose Museum of Art 110 South Market, San Jose. (408) 271-6840. Tues-Wed, Fri-Sun, 10am-5pm; Thurs, 10am-8pm. \$7, \$4 seniors, students with I.D., and children and youths 6-17, free for 5 and under (free first Thurs; half-price Thurs, 5-8pm). "The Eureka Fellowship Awards." See Critic's Choice. Through Feb. 11.

Bay Area

Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Sun-Thurs, 10am-4pm. \$3 donation. "Telling Time: To Everything There Is a Season." Part 1 of this two-year exhibition, "Spring and Summer," includes cultural objects to highlight the passage of time. Through May 2002.

Marin Community Foundation 17 E. Sir Francis Drake Blvd., Ste 200, Larkspur; (415) 499-8350. Mon-Fri, 9am-5pm. "Community Creates Art!" Works by Canal Arts of Pickleweed Park, Cedars Center of Marin, and Marin Interfaith Youth Outreach. Through Thurs/4.

Museum of Anthropology 103 Kroeber Hall #3712, UC Berkeley; (510) 643-1193. Wed-Sun, 10am-4:30pm. "The Art of Research: Nelson Graburn and the Aesthetics of Inuit Sculpture." Collections of Inuit soapstone carvings. "Tzintzuntzan, Mexico: Photographs by George Foster." The UC Berkeley professor emeritus of anthropology exhibits his photographs, collected from 1945 to 1999. "Sites Along the Nile: Rescuing Ancient Egypt." Exhibit includes nearly 600 objects, including jewelry, pottery, and sculpture. "Yoruba Divination: Selections from the Collections of William and Berta Bascom." An exhibit focusing on the aims and techniques of Ifa divination. All exhibits through June 30.

Oakland Museum of California 1000 Oak, Oak; (510) 238-2200. Wed-Sat, 10am-5pm (from Jan 1-24, also Tues); Sun, noon-5pm (first Fri, 10am-9pm). \$6, \$4 seniors and students. "California Species: Biological Art and Illustration." Works that focus on detailing native California species and habitats. Through May 13. "Secret World of the Forbidden City." Art objects from the Chinese Imperial Court during the Qing dynasty. Through Jan 24. "Fired by Ideals: Arequipa Pottery and the Arts and Crafts Movement." One hundred pieces of pottery produced by tuberculosis patients between 1911 and 1918. Through April 29.

"Rustler Range Mastodon Project." A behind-the-scenes look at the Natural Sciences Department staff creating the Mastodon exhibit. Through Jun 30.

UC Berkeley Art Museum 2625 Bancroft, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-

5pm; Thurs, 11am-9pm. \$6, \$4 seniors and youths. "Continuous Replay: The Photographs of Arnie Zane" (on display at Pacific Film Archives, 2625 Durant). Through Mon/8. "Tacita Dean/MATRIX 189 Banewl." Dean used four cameras to track a solar eclipse of 1999. Through Jan 28.

galleries

Opening

Alliance Française 1345 Bush; 775-7755. Mon-Thurs, 9am-9pm; Fri, 9am-7pm; Sat, 9am-1pm. A collection of watercolor paintings by Florence Arnold (reception Jan 18, 6-8pm). Jan 8-31.

Amperand International Arts 1001 Tennessee; 285-0170. Thurs-Fri, 10am-5pm. "Enigmatized," two solo exhibits with a focus on the representation of emotions in art (reception Fri/5, 5-8pm). Jan 5-Feb 9.

Braunstein/Quay 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. "Home with New Lights," new paintings by Arthur Okamura (reception Sat/6, 3:30-5:30pm). Jan 4-27.

Campbell-Thiebaud 645 Chestnut; 441-8680. Tues-Fri, 11am-5pm; Sat, noon-4pm. Recent paintings by Paul Stempen (reception Tues/9, 5-7pm). Jan 9-Feb 10.

City Art 828 Valencia; 970-9900. Wed-Thurs, Sun, noon-9pm; Fri-Sat, noon-midnight. "Political Art," artists express their political viewpoints through satire, propaganda, and documentation (reception Fri/5, 7-11pm). Jan 5-28.

Culture Cache 731 Florida; 642-2360. Call for hours. "The Virgin's Kiss: New Paintings by Oliver Arms" (reception Fri/5, 7-11pm). Jan 5-28.

Ebert Gallery 49 Geary, Fourth fl; 296-8405. Tues-Sat, 11am-5pm. "the project rm," film stills by Cindy Sherman. Jan 4-27.

Fraenkel 49 Geary, 981-2661. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Photography by Adam Fuss. Jan 4-Feb 24.

Gallery Paule Anglim 14 Geary; 433-2710. Tues-Sat, 11-5:30pm. Works by Leo Bersamini, Laura Dufort, and Tomas Nakada (reception Thurs/4, 5:30-7:30pm). Through Jan 27.

Robert Koch 49 Geary; 421-0122. Tues-Sat, 10:30am-5:30pm. New works by Gábor Kerekes and Tiharné Gyarmathy. Jan 4-Feb 24.

Mission Cultural Center 2868 Mission; 821-1155. Tues-Fri, 11am-7pm; Mon and Sat, 11am-4pm. "Creativity Explored 2000," works by adults with disabilities. Through Wed/3. "Mission: Possible," a group art installation by ex-offenders, victims and survivors of violence, and community artists; "A Journey of Self Discovery," works by seniors at Washington High School on the topic of gender roles (reception for both exhibits Sat/6, 7-9pm). Jan 6-31.

Continued on page 74

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critic's choice: art

'Atom Boy Returns to Save the World!?'

Through Sun/14, Babilonia 1808

Art can be fun and games for Kenji Yanobe, but it's also a matter of life and death. For the last five years he has been hard at work designing postapocalyptic survival gear, elevating it to the level of conceptual art. His bulbous, brightly colored suits and cars are jokingly intended to serve as protective armor for survivors of a nuclear holocaust. The brilliant yellow *Atom Suit*, for instance, is equipped with Geiger counters and strobe scopes and is loosely based on the garb of Astro Boy, the heroic cartoon kid-robot. Yanobe has even devised a transportation solution for the elderly: his *Survival Racing Wheelchair*, which comes with a foot warmer, a cane, and a small booze flask. The *Atom Car* really drives if you insert three 100-yen coins, and it even has a stereo, but it only plays one tune: "Duck and Cover," the theme song from a 1950s nuclear-education film. Of course it's a joke; no amount of ducking and covering would protect



SURVIVAL RACING WHEELCHAIR (1997), BY KENJI YANOBE

you from actual radioactive fallout, and neither would Yanobe's *Atom Suit*. But Yanobe wore the suit anyway when he went to Chernobyl in 1997. He and a photographer visited its abandoned amusement parks and nursery schools, taking pictures of Yanobe wandering through the ruins — perhaps lamenting the destruction, or maybe making a futile attempt to save the day. The photos, several of which are included in the show, are comic, but they're also surprisingly transcendent and poetic. It would be easy to say that they make light of the tragedy that happened there, but by exposing

himself to such harmful levels of radiation for art's sake and by making it beautiful, Yanobe rises above the joke and transforms himself into an apocalyptic work of art. Wed.-Sat., 11 a.m.-6 p.m., 1808 Fifth St., Berk. (510) 549-1808. (Lindsey Westbrook)

Galleries

From page 73

New Langton Arts 1246 Folsom; 626-5416. *Wed-Sat, noon-5pm.* "Stranger than You," six illustrators take a comedic look at human interaction (reception Thurs/11, 6-9pm). Jan 9-Feb 10.

Scott Nichols 49 Geary, Fourth fl; 788-4641. *Tues-Sat, 11am-5pm.* Black-and-white photography by Rod Dresser (reception and hook signing Sat/13, 2-4pm). Jan 4-Feb 24.

San Francisco City Hall 1 Dr. Carlton B. Goodlett Place; 626-7498. *Mon-Fri, 8am-8pm; Sat-Sun, noon-4pm.* "A Regional Perspective: Works from 1956 through 1997," watercolors by Helen Ludwig. Through Wed/3. "Criminal Justice," photographs by Robert Grumpert. Jan 5-March 3.

San Francisco Public Library 100 Larkin; 557-4400. *Mon, 10am-6pm; Tues-Thurs, 9am-8pm; Fri, noon-6pm; Sat, 10am-6pm; Sun, noon-5pm.* "Living Colours Exhibit 2001: A Collection of Oil Paintings by Rhonel Roberts" (reception Tues/9, 5:30-7:30pm). Jan 8-Feb 26.

San Francisco Women Artists Gallery 370 Hayes; 552-SFWA. *Tues-Sat, 11am-6pm; Thurs, 11am-8pm; second and third Sun, 1-4:30pm.* "Innovations," large-format works using various mediums (reception Thurs/11, 5:30-7:30pm). Jan 4-27.

SomArts 934 Brannan; 552-2131. *Tues-Sat, noon-4pm.* "Making Time/Making Space," mixed-media monotypes by Barbara Abbott, Sandra Beard, Kate Curry, Yeung Ha, Ellen Kieffer, Valerie Magee, Judith Juntura Miller, Grace Purpura, and Merby Smullen (reception Thurs/11, 5:30-7:30pm). Jan 9-27.

3A Garage Architecture Gallery 27 South Park; 543-3347. *Tues-Fri, 11am-5:30pm; Sat, 11am-5pm.* "Form:uLA: Information Retrieval," sketches, digital drawings, and models by Los Angeles architects Kevin O'Donnell and Bryan Cantley (reception Thurs/4, 6-8pm). Jan 4-27.

Toomey-Tourell Fine Art 49 Geary; 989-6444. *Tues-Fri, 11am-5:30pm; Sat, 11am-5pm.* A two-person exhibition by Nathaniel Price and Ken Weathersby (reception Thurs/4, 5:30-7:30pm). Through Jan 31.

James Willis/Larry Evans 77 Geary; 398-7545. *Tues-Sat, 11am-5:30pm.* Recent paintings and drawings by Phe Ruiz (reception Thurs/4, 5:30-7:30pm). Jan 4-20.

Stephen Wirtz Gallery 49 Geary, Bankers Investment Building; 433-6879. *Call for hours.* "Material Handling," new paintings by Deborah Oropallo (reception Thurs/4, 5:30-7:30pm). Jan 4-Feb 24.

Bay Area

Alameda Historical Museum Gallery 2324 Alameda, Alameda, (510) 521-1233. *Wed-Fri, Sun, 1:30-4pm; Sat, 11am-4pm.* "Collage of Life: One Woman's Perspective," paintings, mixed-media work, and sculpture by N. Teddy Goldworthy-hanner (reception Sat/6, 1:30-3:30pm). Through Jan 28.

Bay Area Center for the Consolidated Arts 1010 Murray, Berk; (510) 486-0520. *Thurs-Sat, 10am-6pm.* New works by Jim Melchert (reception Sat/6, 5-7pm). Jan 6-26.

Lizabeth Oliveria Gallery 942 Clay, Oakl; (510) 625-1350. *Tues-Sat, 10:30am-6pm.* "Divorced from Reality," a collection of photographs by Filipina art trio the Mail Order Brides (reception Sat/6, 6-9pm). Jan 6-27.

Ongoing

A.O.V. 3328 22nd St; 431-8341. *Thurs-Fri, 5-8pm; Sat, noon-8pm.* Part two of Julio Morales's "Fuzzyland" series is composed of 12 ballpoint drawings on white vellum (the first was exhibited at Terrain Gallery earlier this year). Rendered in simple blue lines, Morales's figures — dismembered, simplified bodies of boys and men — look to be from the pages of NAMBLA's how-to-S-M guide. A disembodied face gagged at the mouth floats in isolation; figures participate in gestures that allude to scrubbing the floor, washing the dishes, and masturbating. The vague quality of these psychological pantomimes only adds to their perversity. The drawings, though sparse, have been layered with altered digital scans, suggesting that the prevailing mood of anxiety that quietly infuses these works isn't exclusively dedicated to the pictorial scenarios, but concerns the very practice of drawing in its search for self-definition. Through Sat/6. (Wilson)

Aquarius Records 1055 Valencia; 647-2272. *Mon-Wed, 10am-9pm; Thurs-Sun, 10am-10pm.* "Tour Spiel," a collection of almost 100 photographs, depicts the not-so-glamorous life of both local bands and major national acts on the road. It's amazing how the bands begin to blur together and resemble one other after a while (with the exception of Michael Jackson, who always appears plastic) and lose their rock star aura the moment they leave the stage and hit the interstate. Most of the images are of band members. Other images were taken by band members and work towards a more cosmic metaphor for road life. In a photo of the French-Italian border, June of 44's Sean Meadows shot nothing more than a dark tunnel; it's a bleak view of transit/transition in a foreign place. Through Sun/7. (Westbrook)

Art Hut 626 Clayton, Apt D; 437-0949. *Call for appt.* "Nuttly!," eight artists exhibit their idiosyncratic work. Through Sat/6.

Auroboros Press 147 Natoma; 546-7880. *Mon-Sat, 11am-5pm.* "Review 2000," recent prints by various artists. Through Jan 31.

Base 720 York, no. 102; 401-9025. *Tues, Fri-Sat, 11am-4pm; Wed-Thurs, 11am-9pm.* "Common Gaze," group photography exhibit. Through Sat/6.

Bayview Opera House Ruth Williams Memorial Theater, 4705 Third St, 643-7292. *Mon-Sat, noon-5pm.* "The Human Family Tree/A Walk Through Paradise, an environmental installation," exhibition of the works of

Heidi Hardin with a soundtrack by Jonathan Sacks. Through Sun/14.

John Berggruen 228 Grant; 781-4629. *Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm.* "A Decade of Sculpture: 1990-2000," works by Stephan Balkenhol; new sculptures by Rose-line Delisle. Both exhibits through Jan 27.

Chinese Culture Center 750 Kearny, Third fl; 986-1822. *Tues-Sun, 10am-4pm.* "Bruce Lee: A Retrospective." Through Feb 18.

Clarion Alley Between 17th and 18th Sts and Mission and Valencia; 863-1860. *Call for hours.* For the past eight years the Clarion Alley Mural Project (CAMP) has provided an alternative space for artists to express ideas and imagery that might not be supported by other civic venues. Andrew Schoultz's untitled mural is amazing in its formal scope and the emotional charge it sparks through its sociopolitical vision. CAMP founders Aaron Noble and Rigo 00's *Superhero Warehouse* is a maximum-security facility for "additionally-abled" individuals. Check out the alley soon, since three buildings (including the two featuring the works by Schoultz, Noble, and Rigo) are slated for demolition in 2001 to make way for new condos. Ongoing. (Wilson)

Dolby Chadwick 266 Sutter, Fourth fl; 956-3560. *Tues-Sat, 10am-6pm.* New paintings by Kyle McDonald and recent monotypes by Betty Merken. Through Jan 20.

Encantada 908 Valencia; 642-3939. *Tues-Sun, noon-6pm; Fri-Sat, noon-8pm.* "Cuentos," Oaxacan-inspired paintings by Liza Jones and Curt Fukuda. Through Wed/10.

Focus Gallery 2423 Polk; 567-9067. *Tues and Thurs, noon-9pm; Sun, Wed, Fri, and Sat, noon-6pm.* "Below Zero," winter landscapes by Lena Herzog. Through Mon/15.

Fort Haggis 3030 20th St, Unit B; 285-0321. *Call for hours.* New work by Cynthia Rojas. Through Mon/8.

Friday the Thirteenth West 331 Potrero; 863-2285. *Thurs-Sat, 1-5pm.* Recent paintings by Jimmy Lee Sudduth. Through Jan 27.

Brian Gross Fine Art 49 Geary; 788-1050. *Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* Recent paintings by Teo Gonzales. Through Jan 27.

Hackett-Freedman 250 Sutter, Fourth fl; 362-7152. *Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* "Modern Masters, Works on Paper," by several artists. Through Jan 27.

Haines 49 Geary; 397-8114. *Tues-Sat, 10:30am-5:30pm (first Thurs until 7:30pm).* "Found," photographs by Nigel Poor. Through Wed/10.

Hosfelt 430 Clementina; 495-5454. *Tues-Sat, 11am-5:30pm.* "Phylum: New Pictures," by Richard Barnes; "Thirty Times the Length of My Breath," works by Orit Raff. Both exhibits through Jan 20.

Pasquale Iannetti 531 Sutter; 433-2771. *Mon-Sat, 10am-6pm.* Various works by European, American, and Mexican masters. Ongoing.

Istituto Italiano di Cultura 425 Washington; 788-7142. *Mon-Fri, 9am-5pm.* "Cagliari-San

Francisco," oils on canvas and etchings by Mario Delogu. Through Fri/12.

Jennjov 49 Geary, Fourth fl; 398-2040. *Tues-Sat, 11am-5pm.* "[climax]," the works of Sheila Pepe, Jessica Snow, Jonathan Hammer, Bill Durgin, Julian Hoeber, Amy Ellingson, Jason Kleidosty, Twan Janssen, and Veronica DeJesus. Through Jan 27.

Meyerovich 251 Post, Fourth fl; 421-7171. *Mon-Fri, 9:30am-6pm; Sat, 10am-5:30pm.* Sculptures by Guy Dill and monotypes by Matt Phillips. Through Feb 10.

111 Minna Gallery 111 Minna; 974-1719. *Call for hours.* "Novo Deus II," recent paintings by Doze Green. Through Jan 31.

Pond 214 Valencia; 437-9151. *Wed-Sat, 1-7pm; also by appointment.* Photographs by Jennifer Fiore and Permi Gill, video sketches by Saiman Li, and a multimedia installation by Terry Mason. Through Jan 31.

S.F. Arts Commission Gallery 401 Van Ness; 554-6080. *Wed-Sat, noon-5:30pm.* "Canal," works by Liz Cohen, and "Made Lives," drawings by Sandra Wong. Through Jan 27.

S.F. Art Institute Walter and McBean Galleries, 800 Chestnut; 771-7020. *Mon-Sat, 11am-6pm.* "Anne Sanders. The Story of a Feeling," new work by Pierre Huyghe and Philippe Parreno. Through Jan 20.

"Recess," a group show comprising work by eight individual artists and three artists' teams, encourages risk and creative liberation. The curators challenged artists to confront projects previously thought to be, as they phrase it in their exhibition statement, "too scary, too ambitious, too unambitious, too politically incorrect, too politically correct, too personal, too pretentious, too light, too big, too ridiculous or projects they conceived of as being impossible." In answer to this complex assignment, the artists inject the unruly and absurd into the familiar and traditional. Val E. Russell's *Virtual Tattoo, Part II* (a video projection layering graffiti onto stairs) explores the psychic parameters of space and entitlement, while Tania Vu's *Experiment* (a mass of English ivy, chart paper, solutions, electrodes, and electronics) defies traditional notions of art. Several works seem too contrived in this environment of creative abandon, but I consider them exceptions in an impressive show overall. Through Jan 20. (Wilson)

San Francisco Center for the Book 300 De Haro; 565-0545. *Mon-Fri, noon-5pm.* "Learning Curve/s," recent works by the Mills College Book Arts Program and the artists that influenced them. Through Sat/6.

Shapiro 760 Market, Ste 248; 398-6655. *Tues-Fri, 10:30am-5:30pm; Sat, 10:30am-5pm.* "Vulgaris," photographs by Ron van Dongen. Through Sat/13.

Marcel Sitcoske 251 Post; 434-4804. *Mon-Sat, 10am-6pm.* "Reading the Water," photographs by Ray Charles White. Through Sat/6.

600 Townsend 600 Townsend; (510) 236-PRSG. *Mon-Fri, 9am-6pm.*

Songlines 619 Post; 614-1223. *Tues-Sat,*

noon-6pm. "Two Women Dreaming," paintings by Kathleen and Gloria Petyarre. Through Sat/6.

Thatcher USF, Gleeson Library/Geschke Center, 2130 Fulton; 422-2434. *Call for hours.* "Gravity's Pull," sculpture by Pamela Blotner and Kit Cameron. Through Fri/5.

University of San Francisco 2130 Fulton, Gleeson Library/Geschke Center Lawn; 422-2434. "Sculpture/USF/2000," free public outdoor sculpture exhibit. Through Fri/5.

Roy Vinson 2146 Third St; 431-9261. *Call for appointment.* Seventy-two oil paintings by Roy Vinson. Ongoing.

Bay Area

Babilonia 1808 1808 Fifth St, Berk; (510) 549-1808. *Wed-Sat, 11am-6pm.* "Atom Boy Returns to Save the World!," international contemporary arts program featuring Japanese artist Kenji Yanobe. See Critic's Choice. Through Sun/14.

Bedford Dean Leshier Regional Center for the Arts, 1601 Civic, Walnut Creek; (510) 295-1417. *Tues-Sun, noon-5pm (also Thurs-Sat, 6-8pm).* "Witness: Endangered Species of North America," 140 photographic portraits of plants and animals now on the endangered species list. Through Sun/7.

Kala Art Institute 1060 Heinz, Berk; (510) 549-2977. *Tues-Fri, noon-5pm and by appointment.* Sixty artists display their work. Through Tues/16.

John F. Kennedy University Arts and Consciousness Gallery 2956 San Pablo, Berkeley Business Center, Berk; (510) 649-0499. *Mon-Fri, 11am-5pm.* "Fourth Annual Faculty Exhibition," paintings of Fariba Bogzaran, Michael Grady, Leigh Hyams, Fred Martin, Jeremy Morgan, and Christine Peirano. Through Thurs/4.

Mill Valley Sculpture Gardens 219 Shoreline Hwy, Mill Valley; (415) 381-9922. *Wed-Sat, 10am-5pm; Sun, noon-5pm.* "Objects of Desire," functional and decorative art by 30 artists. Through Sat/6.

Cecile Mouchnek 1809D Fourth St, Berk; (510) 549-1018. *Wed-Sat, 11am-5pm; Sun, noon-5pm.* "The Gift of Art: Small Works," new works by Stuart Allen, Dina Angel-Wing, and many others. Through Sun/14.

office/gallery 2934 Ford #19, Oakl; (415) 733-6574. *Hours by appt only.* "Five Story Fall," a collaborative work by five conceptual artists. Through Fri/12.

San Pablo Arts Gallery San Pablo Civic Center, 13831 San Pablo; (510) 836-2663. *Sat-Sun, noon-4pm.* Contra Costa College student art exhibit. Through Sat/13.

21 Grand 21 Grand, Oakl; (510) 444-7263. *Thurs, noon-8pm; Fri-Sun, noon-6pm.* Sculpture, drawing, and painting by JD Schreiber. Through Sun/7.

stage

Stage listings are compiled by Sarah Han. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Kim Brooks, Rita Felciano, and Brad Rosenstein. Dance commentator is Sima Belmar. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

Borscht Belt by the Bay A Traveling Jewish Theatre, 470 Florida; 399-1809. \$22.50 (Thurs pay what you can). Previews Thurs/4-Sun/7, 8pm (also Sun/7, 2pm). Opens Mon/8, 8pm. Runs Thurs-Sat, 8pm; Sun, 2 and 7pm. Through Jan 28. Sarah Felder, Lisa Geduldig, Jeff Raz, Dan Rothenberg, and Betsy Salkind star in this hilarious comedic performance. See 8 Days a Week, page 52.

Glengarry Glen Ross Geary Theater, 415 Geary; 749-2228. \$15-61 (previews \$11-38). Previews Thurs/4-Tues/9, 8pm (also Sat/6 and Sun/7, 2pm). Opens Wed/10, 8pm. Runs Tues-Sat, 8pm (also Wed and Sat, 2pm; no 2pm show Wed/10, Jan 17;

The Eureka Fellowship Awards

Through Feb. 11, San Jose Museum of Art

These days the drive to San Jose can be a grueling endeavor (where's that Super Highway we were promised?). However, the San Jose Museum of Art's current exhibition, which showcases new works by 14 Bay Area artists awarded Eureka Fellowships between 1999 and 2001, makes the effort well worth undertaking. The show clearly demonstrates that these artists deserve the honor bestowed on them by the Fleishhacker Foundation (each beneficiary receives a grant of \$17,500). The most recent round of recipients includes Jim Campbell, Geoffrey Chadsey, Lewis deSoto, Frederick Hayes, Todd Hido, Terry Hoff, Joyce Hsu, Jason Jägel, Young Kim, Lisa Kokin, Stephanie Syjuco and the collaborative team of De La Torre, Morales + Nuño. The works reflect a diverse range of cultural, stylistic, and historical influences as well as mediums, which include photography, painting, drawing, sculptural installation, and new media. Todd Hido's haunting twilight photographs of residences devoid of human presence leave an inviting impression of suburban blight. Young Kim's Sheetrock panels eloquently explore borderlines and landscapes by tracing the boundaries of a universal geography. In contrast to these quieter works, Joyce Hsu's *Moo Ge Gae* (1120SW-12) installation sets a pop playground of clear, plastic, adult-size hoppy horses against a wall of bubble gum pink. This romper room for grown-ups nods at our infantilized culture, with its ever increasing impatience and *me, me, me* attitude. On the other hand, the suspiciously sweet adolescent boys in Geoffrey Chadsey's beautifully executed drawings are perfectly content to linger and wait. A subtle creepy tension permeates these works and leaves one almost feeling the need to shower after viewing — for one reason or another. *Tues.-Wed. and Fri.-Sun., 10 a.m.-5 p.m.; Thurs., 10 a.m.-8 p.m., 110 South Market, San Jose. \$7, \$4 seniors, students with I.D., and children and youths 6-17; free for five and under (free first Thurs., half price Thurs., 5 p.m.-8 p.m.). (408) 271-6840. For directions go to www.sjmsuarts.org. (Megan Wilson)*



UNTITLED #2524, 1989. BY TODD HIDO

Tues/16, 7pm replaces 8pm show; Sun, 2pm (no 2pm show Sun/7, Jan 28; Sun/14, 7pm replaces 2pm show). ACT performs David Mamet's award-winning play about greedy real estate salesmen.

The Gondoliers Yerba Buena Center for the Arts, 701 Mission; 978-ARTS. \$15-36. Opens Fri/5, 8pm. Runs Fri-Sat, 8pm; Sun, 2pm. Through Jan 21. Lamplighter Music Theatre presents Gilbert and Sullivan's effervescent play set in Venice.

Mission Magic Mystery Tour Eureka Theater, 215 Jackson; 392-4400. \$24-30 (Sat/6, \$50). Previews Wed/3-Fri/5, 8pm. Opens Sat/6, 8pm. Runs Wed-Sun, 8pm (also Sun, 3pm). Through Jan 28. Chicano/Latino performance group Culture Clash presents an original satire directed by Max Ferá about the gentrification of San Francisco's Mission District. See 8 Days a Week, page 52.

Oil! — Chapter One: 'The Ride' Magic Theatre, Fort Mason Center, Bldg D; 437-6775. \$20-22 (previews \$13-15). Previews Sun/7, Tues/9, and Wed/10, 8:30pm. Opens Thurs/11, 8:30pm. Runs Tues-Sat, 8:30pm; Sun, 3pm. Through Jan 28. Word for Word presents the first chapter of Upton Sinclair's play about the California oil boom.

Bay Area

The Illusion Marin Theatre Company, Sali Leiberstein Studio Theater, 397 Miller, Mill Valley; (415) 388-5208. \$10-20. Previews Thurs/4-Fri/5, 8:15pm. Opens Sat/6, 8:15pm. Runs Thurs-Sat, 8:15; Sun, 7:15pm (also Jan 28, 2:15pm). Metatheater is difficult to do well. It must avoid that oversimplification and self-consciousness that hovers near when one starts asking questions like "What is art?" In Tony Kushner's play about a play (of sorts), the central story line, filled with sword fights and thwarted love, is a bit on the familiar side. However, the peripheral commentary about the nature of reality and illusion is, like so much of Kushner's work, startling in its depth and lyricism. The foolsFURY cast should be commended for its facility with the text's elevated language and the use of fluid, interconnected movements to draw the audience into this captivating dream about the power and limits of fiction. (Brooks)

Ongoing

Debunking Love New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$15-35. Wed/3-Sat/6, 8pm. In Prince Gomolivilas's play, Adam (Alfredo Victoria), a successful writer of detective novels, searches for the meaning of love in an emotional landscape shaped by San Francisco identity politics. Sexual orientation and race vie for Adam's loyalties as love interests Buddy (Robert Wu) and Tony (Steve Garland) try to spark a political commitment in this reluctant activist. Adam worries that his outing in the public eye will jeopardize the popularity of his white and decidedly straight private eye. The play tackles weighty themes with a light touch, the source of its strengths and weaknesses. The script saddles some good dialogue with a clunky theme. Despite the stilted aspects, however, the play has genuinely enjoyable moments. The performances are spirited, and Garland is exceptionally good. As for love, the play doesn't debunk it hard enough to instill a sense of existential crisis (its musings on the subject are superficial and familiar), but the final affirmation at least comes at us quietly and not unconvincingly. (Avila)

Destin@ation.SF Victoria Theatre, 2961 16th St; 863-7576. \$25. Fri-Sat, 8pm; Sun, 7:30pm. Through Jan 21. Spectacles Productions presents their latest musical featuring lavish costumes and special lighting effects.

A Grand Night for Singing New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$16-32. Thurs-Sat, 8pm; Sun, 2pm. Through Jan 21. The New Conservatory Theatre Center presents Rogers and Hammerstein's musical revue.

Mamma Mia! Orpheum Theatre, 1192 Market; 512-7770. \$33-75. Wed-Sat, 8pm. Starting Sun/7: Tues-Sat, 8pm; Sun, 7:30pm. Through Feb 17. I can't admit to ever having been an ABBA fan, so I was amazed at how many of the group's 22 songs featured in this smash London musical were completely ingrained in my consciousness. Catherine Johnson's hook, centered on a wedding on a Greek island, is an amusing trifle but often

quite clever in working in these familiar songs. Given the high camp factor, what's surprising is just how effective these tunes are theatrically, and under Phyllida Lloyd's playful direction the evening has a joyous, megawatt energy more typical of old-time musical comedy. This U.S. premiere features a marvelous cast, spot-on musical direction by Edward G. Robinson, and a simple but luscious production design by Mark Thompson. It's a bubble-gum evening to be sure, but of very high quality and enormous fun. (Rosenstein)

Serial Murderess, A Play in Three Acts Venue 9, 252 Ninth St; 289-2000. \$12-15. Fri-Sat, 8pm. Through Jan 20. Writer-performer Amanda Moody presents a triptych of women who make murder a habit. Moody inhabits Erzebet, the 17th-century Transylvanian countess whose passion for preserving her youth and beauty led her to kill 672 women and girls to bathe in their blood; Ruth, a 19th-century English housewife who "helped along" 27 husbands and children to insure a steady income; and Joan, a current-day prostitute about to be electrocuted for the murders of her clients. Moody, an accomplished singer, is also a gifted and versatile actor, but these pieces are often dramatically static, having little to drive them beyond the complex personalities at their core. Director Melissa Weaver and costume designer Jennifer Trammell create lush, iconic images, and Moody is riveting when she has a story to tell, but too often these word arias are more song than substance. (Rosenstein)

Teatro ZinZanni: Love, Chaos, and Dinner Le Palais Nostalgique, Pier 27 and 29, Embarcadero at Battery; 438-2668. \$125-140. Wed-Sat, 6:30pm; Sun, 5:30pm. Open-ended. This mix of "love, chaos, and dinner" in a beautifully restored art nouveau cabaret features a five-course meal served by a madcap wait staff, and close encounters with talented dancers, comedians, singers, and acrobats.

Bay Area

Dinner with Friends Berkeley Repertory Theatre, 2025 Addison, Berk; (510) 647-2949. \$16-51. Thurs/4-Fri/5, 8pm (also Thurs, 2pm); Sat/6, 2 and 8pm; Sun/7, 2 and 7pm. In Donald Margulies's Pulitzer-winning play, Gabe (Dan Hiatt) and Karen (Lauren Lane) invite their longtime best friends Tom (Bill Geisslinger) and Beth (Lorri Holt) to dinner. Tom is conspicuously absent, and Beth soon reveals he has left her for another woman. This soap-opera situation is initially played out in pedestrian terms, but things deepen as Margulies focuses on the divorce's repercussions on the foursome's friendships, particularly the questions it raises for Gabe and Karen. Margulies has a knack for teasing complex emotional wrinkles out of iconic human relationships, but he can also be maddening, his characters irritatingly self-absorbed and his dialogue toe-scrunchingly awkward. Hiatt and Holt do fine work, but lopsidedness in both the performances and the writing makes for an only partially satisfying *Dinner*. (Rosenstein)

performance

'Chekhov: An Evening of One-Act Farces' Goat Hall, 400 Missouri; (650) 355-2597. Fri-Sat, 8pm (no show Sat/13); Sun, 2pm. \$10-12. Through Sun/14. Harriet March Page directs Robert L. Weiss's *Natalia: The Proposal*, a one-act musical adapted from Chekhov's *The Marriage Proposal*; Sasha Litovchenko directs *The Bear*, *The Jubilee*, and *Smoking Is Bad for You*.

'Girls Just Wanna Have Fun' Aunt Charlie's Lounge, 133 Turk; 441-2922. Sat, 10pm and midnight. Free. Through Jan 27. Kristy Cruise hosts a drag cabaret.

'PlayBrokers' ODC Theater, 3153 17th St, 626-6745. Mon, 7:30pm. \$10. The ODC Theater presents staged readings of new plays by Bay Area playwrights.

'Stomp' Marines Memorial Theater, 609 Sutter; 771-6900. Tues-Fri, 8pm (also 1pm last Wed of each month); Sat, 5 and 9pm; Sun 3 and 7pm. No performance Feb 27 or March 27. \$25-45. Open-ended. The crashing, pounding synchronicity of the percussion-dance-performance event *Stomp* is now shaking up the Marines Memorial Theatre on an ongoing basis, with Bay Area artists, including San Franciscan Sophia Sharp, making up a portion of the cast.

Theatresports All-Star Competition Bayfront Theater, Fort Mason Center, Bldg B, Third fl; 474-8935. Teams of three actors vie against one another in this improv theater competition. Sat, 8pm. \$12.

Bay Area

'A Child Martyr' La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. Sun, 7pm. \$7-20. The drama department of the Magid Al Islam school sponsors this benefit play written by fourth- and seventh-grade students about a 13-year-old martyr's struggle for Palestinian liberation.

'Waiting for Godot' La Val's Subterranean Theater, 1834 Euclid; (510) 234-6046. Fri-Sat, 8pm. \$8-12. Through Feb 3. Yoni Barkan directs Samuel Beckett's popular apocalyptic absurdist play.

comedy

Brainwash Cafe and Laundromat 1122 Folsom; 861-3663. Thurs, 8pm: open mic with host Tony Sparks, free.

Cobb's Comedy Club 2801 Leavenworth; 928-4320. Wed, 8pm: All-Pro Comedy Showcase featuring 15 professional comedians, \$7. Thurs-Sun, 8pm (also Sat, 10pm): Patton Oswalt, Gene Pompa, and Joseph Rocho, \$10-15.

400 Club 400 29th Ave; (510) 261-1108. Wed, 9pm: open mic with host Tony Sparks, free. **Java Source** 343 Clement; 541-5610. Tues, 9:30pm: Laffacino Comedy Open Mike, with host Nick Leonard, free.

Jazz Performance Center 1801 Jefferson, Oakl; (510) 982-0490. Sat, 8:30pm: All Pro Comedy Showcase, \$5.

Luggage Store 1007 Market; 255-5971. Tues, 8pm: open mic with host Tony Sparks, \$1-3.

Piaf's 1686 Market; 541-5610. Mon, 8pm: Gay Comedy Showcase, with host Maureen Brownsey and featuring Mary C. Matthews, Douglas and Magnolia Peckerwood, Nick Leonard, Barbee Jean, and Bridget Schwartz, \$5.

Punch Line 444 Battery; 397-4337. Wed-Sun: 8:30pm (also Fri-Sat, 10:30pm): Will Durst and Kevin Hancock, \$8-12.

Rasselas 1534 Fillmore; 921-2051. Sat, 7pm: S.F. Comedy Beat, with comedy, improv, and music, \$7.

Tongue and Groove 2511 Van Ness; 565-5955. Tues, 8:30pm: Comic Fusion, featuring Joe Klocke, Dan Rothenberg, and Tony Dijamco, \$7.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

Wednesday: Brainwash Cafe 1126 Folsom; 864-3842. Spoken Word Salon, with host Diamond Dave Whitaker and open mic, 8pm, free. La Peña Cultural Center and Café 3105 Shattuck, Berk; (510) 849-2568. Café Poetry hosted by Youth Speaks, featuring open mic, 7:30pm, \$2. Starry Plough 3101 Shattuck, Berk; (510) 841-2082. Poetry Slam with host, Charles Ellik, 8:30pm, \$5.

Thursday: Black Dot Cafe 2330 International, Oakl; (510) 533-6629. Spoken word by Black Dot Artists Collective and open mic, 9:30pm, \$3. Café Firenze 2116 Shattuck, Berk; (510) 644-0155. Featuring Teddy Weiler, with host Randy Fingland, 7pm, free. Garden House Café 3117 Clement; 668-1640. Open mic, 8pm, free. La Peña Cultural Center and Café 3105 Shattuck, Berk; (510) 849-2568. The Latina Experience Through Poetry, hosted by Lucralia "Luci" Ibarra, 7:30pm, free. Mambo Mambo 1803 Webster, Oakl; (510) 832-9422. Poetry Slam and open mic hosted by Sonia and Nisa, 8pm, free. Paradise Lounge 1501 Folsom; 621-1911. Readings by Kathleen Wood and Vampire Mike Kassel, followed by open mic, 8pm, free.

Friday: Escape from New York Pizza 333 Bush, 421-0700. Readings by Jan Richman and Beth Lisick, 7:30pm, \$5 donation to benefit 9X9 Industries.


Saturday: Fellowship of Humanity 411 28th St, Oakl; (510) 527-9905. The Bay Area Poets Coalition hosts an afternoon of open readings, 3-5pm, free.

Continued on page 76

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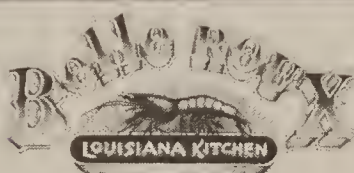
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film calendar

first runs, rep films
& movie clock

Spoken word

From page 75

Tuesday: Black Repertory Theater 3201
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Opening

Kestrel's Eye See "All Aflutter," page 43. (1:26)
Roxie.
Lies See "Truth Ache," page 44. (1:55) Rafael.
Traffic See "Heavy Traffic," page 43. (2:20)

Ongoing

All the Pretty Horses If John Wayne galloped
into the sunset on the back of the Black Stallion
reciting lines from *The Shawshank Redemption*
to the tune of "Rawhide," the confusing result
might look something like *All the Pretty Horses*.
Directed by Billy Bob Thornton (and adapted
from Cormac McCarthy's novel), this genre-
schizo flick stars Matt Damon (complete with
faux tan) and Henry Thomas (of *E.T.* fame) as
two thrill-seeking Texans who ride south across
the Rio Grande, lured by dreams of becoming
cowboys in Mexico. Set in the 1940s, *Horses*
starts with promise, giving us plenty of humor,
bucking broncos, shoot-'em-up gun fights, and
a mysterious, forbidden love interest (Penelope
Cruz). However, the film quickly shifts from
Western to sappy romance to melodramatic
man-against-all-odds survival story. If good-
lookin' guys sporting tight jeans and ten-gallon
hats on screen is all that you crave, get in line; if
it's enlightenment you seek, look elsewhere.
(1:52) (Sabrina Crawford)

film

Film listings are edited by Cheryl Eddy. Review-
ers are David Fear, Dina Gachman, Michelle
Goldberg, Susan Gerhardt, Dennis Harvey, John-
ny Roy Huston, Robin Lapid, Patrick Macias,
Anthony Patel, Chuck Stephens, and Rob Taylor.
See Movie Clock, page 84, for theater informa-
tion. Owing to the New Year holiday, bookings
were unavailable at press time.

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• **Before Night Falls** Doing everything in the biopic format that an old hack like Oliver Stone would not, Julian Schnabel transcends the genre and creates a dreamwork almost worthy of its inspiration, Cuban author Reinaldo Arenas. This is Schnabel's second artist-on-artist film piece (*Basquiat* being the successful first), and the painter-auteur has dotted the canvas with ellipses, surrealisms, poetry, and enough celebrity (Johnny Depp looks great in a dress, but Sean Penn could use some help with his Cuban-speaking-English accent) to make you feel you've been pleasantly dosed. Spanish heartthrob Javier Bardem, as the film's beefed up, sexy version of Arenas, leads this Cuban time-trip — from heady revolution to homosexual backlash, and the actor, whether behind bars or beachside, brings Arenas's humor and pathos to life. (1:13) (Gerhard)

• **Best in Show** The latest nugget of deadpan brilliance from writer-actor-director Christopher Guest (*Waiting for Guffman*) is a faux behind-the-scenes dog show documentary, following the precompetition preparations of several contestants and their loyal companions: fish bait store owner Harlan Pepper (Guest) and his faithful bloodhound Humbert; superyouppie catalog connoisseurs Meg and Hilton Swan (Parker Posey, Michael Hitchcock) and their neurotic weimarman; dentially challenged Gerry Fleck (Eugene Levy), his wife, Cookie (Catherine O'Hara), and her terrier Winky; salon owner Stefan (Michael McKean) and his partner's pampered pup Miss Agnes; and returning Mayflower champion Rhapsody in White's ditsy gold-digging owner (Jennifer Collidge) and professional trainer (Jane Lynch). While Guest chooses an easy target in dog shows (a circuit that already seems a parody unto itself), it's the joy of watching gifted comic actors riff like jazz musicians that makes *Show* such a consistent hoot. This dead-on satire is a full breed above any competition. (1:30) (Fear)

• **Billy Elliot** The word "inspirational" has been haphazardly used to describe this feel-good Brit flick about a motherless 11-year-old boy (sensitive portrayed by Jamie Bell) who has to repress his burning desire to dance because he's living in a macho mining town. With his father and brother embroiled in a violent strike, Billy has plenty of space to sneak into an all-girl ballet class that's held at the same gym as his boxing lessons. Billy's instructor sees the potential in the dancing machine. His father and brother discover his ruse, and gender battles ensue. Director Stephen Daldry (*Eight*) means well, trying to show us the underdog thing from a fresh perspective, but about halfway into *Billy Elliot*, you get the feeling that somebody, somewhere, is just trying too hard. But for kids, especially ones who are too paralyzed by ridicule to go after what they want, *Billy Elliott* might seem inspirational. (1:50) (Gachman)

• **Bounce** Whatever those two kids may say, Ben Affleck and Gwyneth Paltrow display a comfortable affection one would associate with lovers, not friends. Their on-screen chemistry is incredibly natural and unforced. Oh yeah, the movie's good too. Ben plays a slick ad executive who gives up his seat to an affable family man on a homeward-bound flight. When the plane crashes, killing everyone on board, Ben goes into his own personal tailspin of depression and drinking. A year later, on the road to recovery, Ben decides to lend a hand to the family man's widow, who turns out to be Gwyneth. Ben falls in love, but should he reveal his secret? *Bounce* feels like a movie at war with itself, as if director Don Roos couldn't decide if it was a sappy melodrama (warning: emotional manipulation involving cute kids) or an edgy, bitter-sweet romance (Ben and Gwyneth's scenes together are wondrous). The resulting film may be eclectic and scattershot at times, but it's also warmly genuine. (1:46) (Taylor)

• **Cast Away** *Cast Away*, which throws Tom Hanks at the mercy of the elements, is like *The Worst Case Scenario Survival Guide* Movie: full of useful tips, offering vicarious airport-read thrills, but incapable of viewing experience as anything more than a series of logistical snafus to be solved. In the duel between ordinary man and extraordinary adventure, ordinary wins: Hanks and director Robert Zemeckis (*Forrest Gump*) have made another uplifting paean to the banality of good. The star plays Chuck Nolan, a rush-rush, hustle-hustle Federal Express systems manager who's missing out on quality time with the people he loves. After this point is hammered home and then some, Chuck gets a wake-up call: sole survivor of a

plane crash, he's washed ashore on an uninhabited, well-off-the-maps South Pacific isle. He gets hairy, loses his love handles, and does a caveman dance around his first campfire — but there's nothing crazy, poetical, or large spirited about him; there isn't supposed to be. When Chuck finally gets back to civilization, his second priority (after reuniting with his girlfriend, Kelly, played by Helen Hunt) is to deliver the last remaining FedEx package, a notion of "decency" that offends because it reduces the big question to another empty, nondenominational feel-good homily. Filmmaking this expensively impersonal practically hands itself Oscars, telling you what to feel, when to feel it, and why. It's the spiritual equivalent of nasal spray: one quick chemical toot and you've got the illusion of clarity. (2:30) (Harvey)

• **Charlie's Angels** Doing roughly to the bloated action pic what *The Brady Bunch Movie* did for sitcoms, *Charlie's Angels* amplifies genre conventions just to the edge of absurdist prankdom, lavishing both irony and affection on the ultra-idioty of it all. Blond airhead Natalie (Cameron Diaz), trailer-trashy Dylan (Drew Barrymore), and resident brain trust Alex (Lucy Liu) are multitasking party girls equally able to subdue criminals via plunging neckline or deadly back-kick. Private chickdicks in the employ of ever elusive Charlie (still voiced by John Forsythe), with dithering Bosley

Continued on page 78

The final frontier

by Patrick Macias

Yeah, yeah, yeah, it's a new millennium already — "men on the moon, and men spinning around the Earth," to quote a drunken tramp from *A Clockwork Orange*. It may finally be 2001, but even a cursory look up at the sky reveals that we are so far from a space odyssey that it's almost bananas to even think about it. Nevertheless, *Newsweek* recently put the final nail in the coffin with a pair of stunningly literal pieces about how Stanley Kubrick and his crony Arthur C. Clarke failed to predict the future in their famed 1968 film. The cover headline, "Why Kubrick was wrong," smacked of a high school debater trumping the competition. *2001* isn't really like 2001 because, as of yet, there are no centralized thinking computers like HAL, and while there are orbiting space stations, none of them have a Howard Johnson's where you can get a French dip. Poor old science fiction. One of its biggest problems has always been that the mainstream confuses speculation with Amazing Criswell-like prediction. We saw people try to take the piss out of Orwell's *1984* back in 1984 (it seemed Big Brother would have to wait until the 2000 TV lineup), and in 2525 pop singers Zager and Evans will probably be reconstructed from their own DNA just so folks can rub it in their face that "man is still alive." But in spite of all the futuristic trappings and techno-fetishism, *2001* was less about the future and more about evolution. Comic book icon Jack Kirby picked up on this point when he wrote and drew a 10-issue *2001* adaptation for Marvel back in the mid '70s (this sort of thing was one of the reasons why Kubrick left MGM for Warner Brothers and why there was never a line of Barry Lyndon model kits). Full of bizarre characters like Mister Machine, Marak the Merciless, the Beast Killer, and at least half a dozen monoliths and star children, it had a mood of fascinating, impenetrable strangeness: 21 garish color pages trying to make sense out of the entirety of creation. And while *2001: A Space Odyssey*, the film, probably won't get a theatrical rerelease around these parts until the fall, you can find an alternate version of its cosmic themes in the half-price bin at the comic shop. Now that's some kind of progress.

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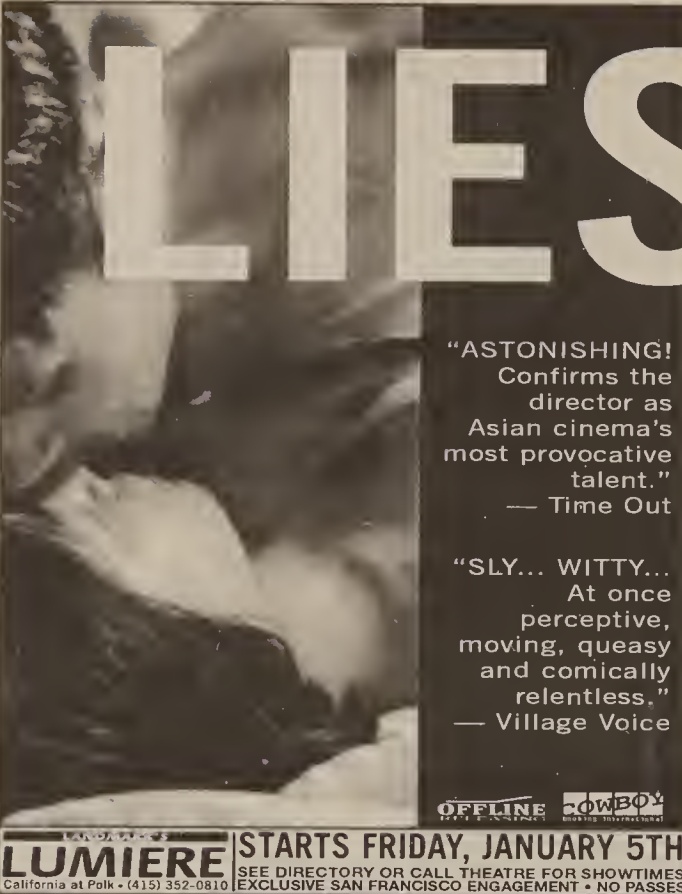
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From page 77

(Bill Murray) as support liaison, the Angels here lay tail on the trail of corporate thieves who may end (whatever's left of) personal-institutional privacy as we know it. Or something like that. Willfully convoluted and so-wat in plot mechanics, full of ridiculous slow-mo bunk-fu and absurd masters-of-disguise-deploy-sci-fi-gadgets-in-posh-environs stuff, the movie makes no sense whatsoever. But, in a possible first, that's *intentional*. (1:32) (Harvey) **Chocolat** A rather shameless slice of soccer-mom cinema, *Chocolat* tells the tale of a mysterious woman (Juliette Binoche) who sets up a chocolate shop with her daughter in a small French village. Naturally, her sweets awaken the dormant lives and libidos of the town's populace, which just irks those nasty, repressed villains (Carrie-Anne Moss, Peter Storemore, the great Alfred Molina) to no end. Oh, and did I mention those lusty Irish gypsies? While the cinematography gorgeously captures every rich tone and truffle, and director Lasse Hallström (*The Cider House Rules*) puts the cast through their paces admirably, *Chocolat*'s insistence on milking "ooohs" and "aahs" at every predictable turn betrays a greater desire to please crowds than to make a good film. If watching endless quantities of the film's title being consumed in a frenzy seems appealing, feel free to indulge; otherwise, the sickly-sweet aftertaste of this trite melodrama is apt to leave one feeling in need of an insulin shot. (1:56) (Fear) **Cirque du Soleil: Journey of Man** (:38) *Metreon* *lux*.

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☛ **Crouching Tiger, Hidden Dragon** *Crouching*

Tiger, *Hidden Dragon* isn't just Ang Lee's first star-spangled martial-arts blockbuster; it's also the tenderest meditation on silence, sensibility, and the chasms that divide generations this intimate chamber dramatist has ever made. Chow Yun-fat plays Li Mu Bai, the top swordsman of the Wudan clan, his unrequited lover and fellow warrior, Yu Shu Lien, is played by former 007 sidekick-kick-ass and global super-cool Michelle Yeoh. As the film begins, the would-be couple are standing on the verge of finally getting it on when their archmemies, Jade Fox (the great Cheng Pei-pei, King Hu's formative female action star), appears from the darkened past with a venomous sprite named Jen at her side. Governor's daughter by day, secret adept of the graceful Wudan fighting style by night, Jen (Zhang Ziyi) only seems the faithful ward; inwardly she yearns for a life of freelance malfesance and the companionship of a dreadlocked desert rascal named Lo (Chang Chen of *Happy Together*). Though ostensibly about Li Mu Bai's quest to retrieve his recently abducted Great Destiny, a mighty saber whose quietest quiver is enough to slice through palace walls, *Crouching Tiger, Hidden Dragon* is, under no thick veil, a romance. At once postcard serene and pyrotechnically outrageous, the film is a contemplative mood piece that's filled with slam-bang popcorn, a spider inside a butterfly. To miss it is to miss an enchanted one-off, a film so rightfully sure of its own agility that it can stumble along a balustrade, drunk and fully blind, and somehow never miss a step. (1:59) (Stephens)

CyberWorld (:48) *Metreon Inuux*.
Dude, Where's My Car? (1:23)
Dracula 2000 (1:39)

Dungeons and Dragons Heshers, social misfits, and wanna-be 12th-level mages rejoice! The cult role-playing game finally hits the big screen, albeit with a resounding thud. Some ne'er-do-well thieves and a sorcerer's apprentice gallivant amidst dwarfs, elves, digital effects, and a host of Ye Olde Renaissance Pleasure Faire extras in order to keep a magical scepter out of the hands of Insidious British Villain #437 (Jeremy Irons) — thus saving a young queen (Fiona Birtch)'s empire. Hardcore D&D fans (Thorja Birch)'s thumbs. Hardcore D&D fans who finally left their parents' basements to see this will delight in how the filmmakers managed to make all those Jethro Tull album covers come to life, but suffering through all the dragon's droppings of dialogue, wooden acting, and every stolen sci-fi/fantasy trope known to man (or elf) to see that singular minute of cool footage [dig that CGI dragon-fight!] is bound to make any dungeonmaster feel gypped. Final roll tally: 0 for dexterity, 22 for hamminess, and a whooping 27 for sheer ineptitude. (1.47) (Fear)

The Emperor's New Groove I hope this doesn't make me a bad person, but the things that will probably scare the hell out of little kids are the things I like best about Disney's latest animated

offering. We're not in Tim Burton territory here, nothing seriously dark, just the occasional bit of viciousness. This Disney film learned a thing or two from its cartoon competitors over at Warner Brothers, and at its best *The Emperor's New Groove* recalls the manic anarchy — and nastiness — of Bugs and Co. It's got the family-friendly Disney thing going on strong through, as a selfish Emperor in pre-Columbian South America gets turned into a llama by a traitorous advisor. Aided by a selfless llama-herder (try saying that out loud without smiling), he regains his humanity, learns a vague lesson about kindness, and encounters all kinds of really cool bats, bugs, jaguars, crocodiles, and icky things along the way. Actually, the kids will probably love it all; it's the grown-ups who will wince. (1:20) (Taylor)

An Everlasting Piece Since quirky, provincial comedies have been the U.K.'s main export post-*Full Monty*, it seems only natural that Tinseltown would jump on the genre bandwagon. And it does, with DreamWorks' *An Everlasting Piece*, a "quirky, provincial" comedy about two Irish barbers (Barry McEvoy and Brian O'Byrne) who go into the toupee business and engage in a "wig-off" with a rival business... with hilarious yet heartfelt results! Director and cowriter Barry Levinson (*Diner*) reminds us why he's known for his knack for making losers oh-so-likable, be they from Baltimore or Belfast. Unfortunately, he's

also notorious for a wildly erratic oeuvre (anyone remember *Johnny Hollywood*? me neither), which isn't helped any by the unsure, all-but-the-kitchen-sink approach here. The consistent referencing of "the Troubles" amid the shtick is supposed to provide gravity amid the wit, but the forced Hollywoodized epiphany of brotherhood at the film's end leaves the whole movie feeling as false as the film's many follicular rugs. (1:49) (Fear)

The Family Man *The Family Man* is a Christmas Carol-esque tale about an emotionally frigid but terribly wealthy single financier (Nicolas Cage) who wakes up one Christmas morning to find himself living the life he would have had if he'd married his college sweetheart (Tea Leoni) and moved to the suburbs to raise a family. Director Brett Ratner (*Rush Hour*) seems well aware that he's been given the opportunity to graduate from Chris Tucker comedies to some really top-shelf hack material, and he hits all the buttons like a pro. The film's only spark is found on the edges of Cage's performance, as he contemplates the horrors of his new life in suburbia. By not masking Cage's initial yearning for the financial rewards and superficialities of his previous life, the film actually gets a little gritty. Of course, this being a holiday release, it immediately lightens things up by making the kids do something precious. I suspect the people behind *The Family Man* have more in common

with Cage the corporate jerk than with Cage the husband and father, which might account for the simplistic, patronizing depiction of suburban life. (2:04) (Taylor)

Finding Forrester With his *Psycho*, Gus Van Sant proved that he could expertly mimic the structure, if not the substance, of another director's film. Now, with *Finding Forrester*, he shows he can do the same thing with his own work. *Finding Forrester* isn't a terrible movie, but it's a baffling choice for Van Sant, since it's almost an exact copy of *Good Will Hunting*. This time, the working-class prodigy is a 16-year-old literary wunderkind named Jamal

Wallace. Sean Connery plays his wise but damaged mentor, a Pulitzer prize-winning novelist who became a recluse following the death of his brother. As in *Good Will Hunting*, opportunities abound for the young autodidact to put snobs in their place with his prodigious knowledge. Robert Brown plays Jamal with soulful charisma, but his character would be more believable if he weren't perfect in every way: he's a charming and self-possessed teenager, an amazing athlete, and a blazingly brilliant writer who apparently knows the entire English canon by heart. To further emphasize the *Good Will* connection, Matt Damon

makes a cameo — but then, bizarrely, so does Joey Buttafuoco. (2:27) (Goldberg)

Genghis Khan (1:45)

▼ **A Hard Day's Night** *A Hard Day's Night* isn't so much time capsule as spaceship, this time around dusted and remixed by the good folks at Miramax for maximum sonic displacement and impact. Partially because it was a relative cheapie (\$500,000) and a quickie, shot before the Beatles' famous Ed Sullivan splashdown, the film was postdated, and the voices in the original are freakishly out of sync. Seemingly anybody who digitally "remasters"

Continued on page 80

"THE BEST FILM OF THE YEAR?"
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AND A SCENE OF VIOLENCE

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Ongoing

From page 79

music-against-voices levels simply makes the music sound as synthetically tacked on as possible — not that this is inappropriate or incongruous. It in fact enhances the effect of the original film: modish, post-keen, and ultra-now, the "restored" levels are an assurance that we are living in just as plastic an age. What's touching about *A Hard Day's Night* is how much it rides on pure plasticity. One critic's pegging of former ad director Richard Lester's style as "Rube Goldberg" is perfect; everyone on the film seems on their toes to finesse the insouciance. Much of this depends on the moments in the film when it looks sloppiest and no one gives a fuck: the crummy lip-synching in the baggage car during "I Should Have Known Better," the bobbling camera seemingly tossed to each Beatle in the "Can't Buy Me Love" sequence — still a terrific vacation from your senses with helicopter shots, fast-slo shifts, fun as solid, busy abstraction. (1:31) *Rafael*. (Edward E. Crouse)

How the Grinch Stole Christmas Tinges of Ace Ventura pop out every once in a while, but luckily Jim Carrey doesn't do his usual over-the-top, annoying shtick with Ron Howard's version of Dr. Seuss's *Grinch*. Subdued he's not, but he's also got on a costume that covers every inch of his face and body, so who knows what

rubber band-y, nerve-grating expressions are going on under there. Plus, everyone involved in the making of this film is obviously having fun, and if Dr. Seuss is good for anything, it's that. Howard has managed to create a completely entertaining film that'll make real-life Grinches and cynics all mushy inside. And we're in dire need of a timeless, original Christmas movie à la *Christmas Story*, not to mention an entertaining, classic children's flick that adults'll dig too. (1:38) (Gachman)

Malena (1:44)

Michael Jordan to the Max (:46) *Metreon Imax*.

Miss Congeniality It's certainly got a ridiculous, cheesy premise — "ugly," pratfall-prone FBI agent (Sandra Bullock) gets beautified so she can go undercover at the bomb-threatened Miss United States Pageant — but somehow the agreeable *Miss Congeniality* manages something few contemporary Hollywood comedies are capable of: it's actually funny. Bullock, who also produced, obviously had a hand in the casting; for a feel-good flick by a little-known director (Donald Petrie, of *Grumpy Old Men* fame), *Miss Congeniality* boasts a relatively big-name supporting crew, including Michael Caine, Candice Bergen, William Shatner, and Benjamin Bratt, all of whom deliver with enthusiasm. But Bullock's clearly the star here, and, after a string of weak career choices (uh, *28 Days?*), she's wisely chosen a movie that spotlights both her *Speed*-era

girl-next-door persona and her previously under-tapped proficiency for goofy physical comedy. (1:50) (Eddy)

Nowhere to Hide How anyone could confuse South Korean director Lee Myung-Se's breathlessly paced, brilliantly photographed *policier*, *Nowhere to Hide* — with its painterly sense of supersaturated colors, its jagged editing rhythms, and its ingenious resurrection of the Bee Gees' deliciously mawkish "Holidy" during a screw-turning assassin-inn sequence — with John Woo's slow-motion essays on the codes of chivalry (as the *New York Times* did, following the Sundance programmer's lead) is anyone's guess. *Nowhere to Hide* got plenty of style all its own, as when a brutal fistfight lapses into an excuse for cartoonish shadow play, or a mud-splattered showdown between shambling, gorilla-gaited undercover detective Woo (played, decidedly out of character, by South Korea's top comic actor, Park Joong-Hoon) and his drug-and-death-dealing nemesis, Sungmin (suave superstar Ahn Sung-Ki) becomes a high-grain battle of the titans. For Lee — an inspired prankster, happy to snatch visual ideas from sporting events, wildlife documentaries, and post-pop photo-realists — sample-mania's another way of getting to work. Too bad *Nowhere to Hide* only manages to sustain its stylistic levitation act for the first two-thirds of its duration — but Lee's steroid smorgasbord is as entertaining a no-brainer as you'll find anywhere on-screen this cinematically frostbitten season. Fast, funny, and flashy as hell, *Nowhere to Hide* is an action flick that jumps effortlessly over the moon. (1:50) *UC Theatre*. (Stephens)

O Brother, Where Art Thou? At heart, *O Brother, Where Art Thou?* (which the credits tell us is based upon Homer's *Odyssey*) is a feel-good movie — problematic, because the Coen brothers have never been noted for their feelings. Still, if one must wear (in)sincerity on one's sleeve, may the shirt always look this beautiful: *O Brother* is Americana Gothic, snow-globe style. Fast-talking Ulysses Everett McGill (George Clooney) convinces shacklemates Pete (John Turturro) and Delmar (an inspired Tim Blake Nelson), to escape with him, claiming there's buried treasure he'll divvy between them; the ensuing wacky adventures are rife with fat-cat good ole boy politicians, future blues legends, evangelicals, shoot-first-say-hey-later types, the pictorially impoverished, and the grotesquely flush. The Coens put Clooney's callow handsomeness to good use, but we can't buy this paragon of insincerity's secret longing: to be reunited with his wife (Holly Hunter, perfectly cast yet underused). Likewise, *O Brother* blows inspirational hot air in a thudding anticlimax that suggests that the good people of mid-1930s Mississippi will not stand for blatant racism, corruption, and injustice. Oh really? So much here is enjoyable and impressive that it seems a shame to notice how half empty the glass is in the end. But the Coens dare you not to: *O Brother* insists on your acknowledging faith, family, and love as fundamental truths when it's quite obvious that their representations are, uh, pretty inorganic. It's all aesthetically delightful, occasionally near rapturous. But Ethan and Joel C. trap themselves by going for sentimental effects you know they themselves don't believe for a second. (1:47) (Harvey)

One Day in September The 1972 Munich Olympics — the "Olympics of Peace and Joy" that turned into the "Olympics of Torture and Fear" after the members of the Israeli team were taken hostage by a group called "Black September" — get the Errol Morris revisionist treatment in last year's Best Documentary Oscar winner, *One Day in September*. Morris-style moment-by-moment plotting meets Nike ad aesthetics in a film that somehow manages to hit genuine nostalgic, ironic, and tragic notes while telling the awful story of just how bad the Germans fucked this hostage thing up. Filmmaker Kevin Macdonald corners all the principals — most incredibly the only surviving terrorist, Palestinian Jamal Al Gashey, plus relatives of the murdered hostages, the Germans who bungled the case, and even the former head of the Israeli secret service, who observed the goings-on with pained disgust. Macdonald walks over hot coals with grace, giving important background on the Palestinians' case against Israel without depriving victims of their anger. *One Day in September* bundles Olga Korbut's pig tails, Mark Spitz's pool bubbles, Led Zeppelin's "Immigrant Song," and the mysterious ski mask into an extraordinary whole. (1:32) *UC Theatre*. (Gerhard)

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Proof of Life To say that *Proof of Life* is carrying some rather heavy public baggage is a wee bit of an understatement; it's a sure bet that half of the Western world will be scanning every lingering look and closely framed two-shot of stars Meg Ryan and Russell Crowe for hints of that off-screen tabloid fodder. As it is, this ho-hum story of a hostage negotiator (Crowe) who "risks it all" to save the husband of Ryan's character needs that peek-a-boo publicity to help sustain open eyelids. Sure, swarthy Crowe has screen presence to burn, but other than a terse, stylistic prologue and the Chuck Norris-sanctioned finale, *Proof* seems downright inert. Director Taylor Hackford (*An Officer and a Gentleman*) handles the material awkwardly, and there is a distinct lack of money shots (any romantic scenes are currently steaming up a cutting-room floor). This whole affair seems destined solely for curio status and answering a future Hollywood gossip trivia question. (2:15) (Fear)

◆ **Quills** This carefully crafted movie version of Doug Wright's play (Wright also wrote the screenplay) directed by Philip Kaufman (*The Unbearable Lightness of Being*, *Henry and June*), makes square one the Marquis de Sade (Geoffrey Rush) — the man, the myth, the lech — and spirals outward. *Quills* explores how one rather extraordinary person affects the lives of those who, out of curiosity or revulsion, are drawn to his writings and subsequently become entangled in the last years of his life, when de Sade was detained in the Charenton insane asylum under the care of one Abbé de Coulmier (Joaquin Phoenix). When righteous bastard Dr. Royer-Collard (Michael Caine) arrives to oversee the institution, he prevents the Marquis — and his partner-in-crime, a chambermaid (Kate Winslet) — from smuggling any more prose to his publisher. When the Marquis is completely denied the ability to write, hell breaks loose for all the characters, not just the frustrated prisoner. This being de Sade's story, Kaufman takes an appropriately sadistic-meets-checky approach: plenty of visceral flourishes, double entendre-laden dialogue, and a naughty sense of humor. A vicious climax bleakly underscores the dangerous side of unchecked urges, but a surprisingly strong statement about the importance of art and freedom of expression emerges. (2:04) (Eddy)

◆ **Requiem for a Dream** Director Darren Aronofsky (*Pi*) and Hubert Selby Jr. (author of the 1978 novel from which the film is adapted) are a perfect match. Set in a purposely vague, decrepit Coney Island epoch somewhere between the Me Decade and Now, *Requiem for a Dream* is more of a dirge, if a dirge could St. Vitus—dance at 200 beats per minute. Pathetic widow Sara Goldfarb (Ellen Burstyn) has no real life of her own, unless being a couch potato counts; faint hopes that only child Harry (Jared Leto) will ever fly right are dashed each time he pawns her boob tube for smack cash. Harry has a "business partner" in lifelong friend Tyrone (Marlon Wayans) and a great girlfriend in disenfranchised rich chick Marion (Jennifer Connelly). The boys are as eager to swim upstream as she is to drift downward. Setting up a heroin-dealership shop — just until they make one big score, of course — seems like a good idea until a supply shortage occurs. Meanwhile, Sara gets hooked on diet pills. This diary of an increasingly mad hausfrau parallels the younger trio's descent into variably delusional, panicked, exploited, and life-threatening personal hells. Never blinking or flinching (that's your job), *Requiem* takes us right along with the characters, turning physical and psychological deterioration into a clinical, merciless film aesthetic. (1:42) (Harvey)

Rugrats in Paris (1:25)

State and Main "The new comedy from David Mamet" — a notion that's maybe the best, if least intended, joke here — is like Spam that thinks it's prosciutto. Mamet takes a very hoary idea — a film crew of the usual big-league egos 'n' nitwits descends upon a small town for location shooting, upending the local equilibrium as its own internal relations deteriorate — and gets very little fresh satirical mileage from it. The moderately amusing story benefits from performers (the large cast includes Alec Baldwin, Sarah Jessica Parker, William H. Macy, and Philip Seymour Hoffman) who make the material seem brighter than it is, but Mamet is no natural comic writer. His humor is just condescending, occasionally obnoxious (note the unironic laugh lines reffing "dykes and dogs," "faggy" stuff, and Parker's much mentioned "hiss"), and dependent on the B&W contrast between stereotyped El Lay slicksters

and a postcard-perfect 1940s provincial America that really no longer exists. Compared with the myriad more savage-incisive biz satires recent years have given us, *State and Main* comes off as just adequate entertainment, far from the exemplar of sophisticated fun it poses as. (1:42) (Harvey)

◆ **A Time for Drunken Horses** Into a national cinema filled with allegorical children's stories that may have mythic layers attached but often

lack that painful punch to the gut, Bahman Ghobadi throws this grenade, in which a group of parental guidance-free children fend for themselves against all the elements: war, snow, thieves, and biology. The older brother in a Kurdish family, Ayoub — who regularly hauls goods over the Iran-Iraq border at risk of death — has taken it upon himself to feed the family and take care of his ailing dwarf brother, who he learns needs an expensive operation. With

no lack of imagination, or endurance, Ayoub hoofs his way through ambushes and toward the border with a gang of smugglers and horses so pained they have to be made drunk to join the caravan in search of money for his surgery. Ghobadi, the first Kurd to make a prominent feature about Kurds (he plays a major role in Samira Makhmalbaf's recent entry on the region, *Blackboards*), is breaking ground as he crosses borders. (1:20) (Gerhard)

Unbreakable Not that you'd know it without seeing it, but this "suspense thriller" is really about superheroes and comic books. In this utterly nutty movie, race-class allegory is transferred onto the relationship between fan-boy and superhero — a canny if shockingly outlandish concept — as helpless Elijah (Samuel L. Jackson) pins his vain hopes on "unbreakable," and at first uncomprehending, Continued on page 82

WINNER

Los Angeles Film Critics Association

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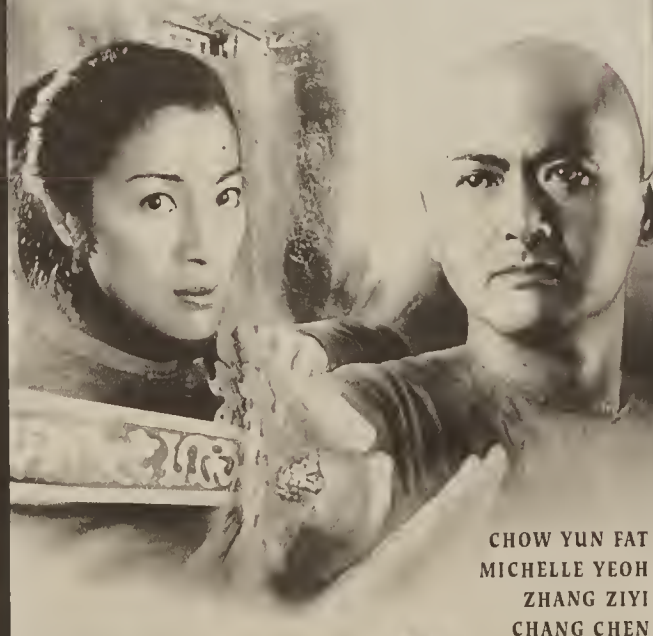


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Jonathan Foreman, NEW YORK POST • Lisa Schwarzbaum, ENTERTAINMENT WEEKLY
Marshall Fine, JOURNAL NEWS • Bob Campbell, NEWARK STAR LEDGER
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CHECK DIRECTORY OR CALL THEATRE FOR SHOWTIMES • NO PASSES ACCEPTED FOR THIS ENGAGEMENT

Ongoing

From page 81
David (Bruce Willis). Director M. Night Shyamalan, who came to prominence with *The Sixth Sense*, is an engaging talent — one wonders if he'll be able to ride out the Hollywood beast. Here, his teasing, elliptical sense of narrative keeps things intriguing for a good half of the movie, but things fall apart once Shyamalan's forced to show his hand — the logical resolution of *Unbreakable's* premise would have been to keep things in a state of suspicion of the absurd. Directors like Shyamalan, for all their apparent affection for comics, are too much filmmakers — and there's a lot of "film," as in film school, going on here — to understand that insane things like superheroes work in comics because of the *form* of comics, not because guys who dress up in hoods and capes and go around saving families from serial killers are anything anybody wants to get mixed up with. (1:17) (Alvin Lu)

Venus Beauty Institute Pouring salt on *les blessés d'amour* is Tonie Marshall's *Venus Beauty Institute*, a 1999 César Award magnet that on these shores may be more likely to collect turnip bouquets. What is it about this film that struck a Gallic chord? After 110 minutes the only conclusion you're likely to walk away with is sour indeed: can 50 million Frenchwomen really be so wrong? *Venus* exudes a *parfum* at once bitter and Cinderella-fresh; the happy-ending clench that duly arrives here has seldom felt so inevitable yet so unconvincing. At the titular Parisian salon, a primping parlor for the desperately-seeking-mojo, age and dead flesh never quite get massaged away. Doing the kneading are several pretty needy cases: 40-year-old Angèle (fiftysomething Nathalie Baye); thirtyish Samantha (Mathilde Seigner); the 20-year-old ingenue, Marie (Audrey Tautou); and formaldehyde-flavored, septuagenarian swinger-proprietress Nadine (Bulle Ogier). As the principal predator, ill-named Angèle careens like a wrecking ball through the

historic ruins of love. Slick, chatty, and very whatever as far as plot goes, *Venus Beauty Institute* is a deluxe treatment that, if nothing else, will leave you looking two hours older. It's a romantic comedy from the country that gave us surrealism — which just might look sexy after a few cognacs too. (1:55) (Harvey)
Vertical Limit To the sound of one parka flapping, *Vertical Limit* takes a spill in its very first shot and goes downhill from there. Peter (Chris O'Donnell) has 36 hours to rescue a group of stranded climbers, including his sister Annie (Robin Tunney). The film's prime notion of bravery: 'Tis better to risk several necks than give up on an already doomed one. The screenplay is credited to Robert King and Terry Hayes, but one detects the inimitable stamp of committee here, with Robby the Robot perhaps responsible for a final cut-and-paste. The ornery-obsessive resident hermit type "knows this mountain like nobody else"; his sage wisdom runs toward pronouncements like "People die up there!" When one imminent ice sculpture screams, "It's gonna blow!!!" you think, Baby, what here *doesn't* blow? *Vertical Limit* offers further proof that digital FX are a bad reason to make a movie, even when they're very good. And here, they're not. Hitherto able blockbust-meister Martin Campbell (*Goldeneye*, *The Mask of Zorro*) faux-hotdogs through a pileup of generally ludicrous crises creamed time and again by technology that (especially at an estimated

\$100 mil price tag) is amazingly unamazing. If Hollywood can't reliably buy a thrill, what's left? Oh yeah: good storytelling. (2:06) (Harvey)
What Women Want You have to wonder what's really going on in a movie that so readily confesses its intention to turn manly movie icon Mel Gibson into a huggy bear for the chick flick market. As Nick Marshall, a sexist advertising exec, Gibson is forced to atone for his macho, philandering ways when Darcy Maguire (Helen Hunt) becomes his boss and orders him to start churning out ads for women's products like pantyhose. Accidentally electrocuted while cross-dressing — he's "doing research" on female consumers — Gibson gains the power to hear women's thoughts. With his new powers of perception, Gibson goes from being a clueless manipulative turd to a dangerous manipulative turd who can steal his female colleagues' ideas right out of their minds. Using his ESP, Gibson eavesdrops on Hunt's brainstorming and snaps up her job by launching a successful ad campaign for Nike women's division based on her thoughts. But Hunt ends up getting it on with Gibson, so I guess what women want (aside from Nike running shoes, of course) is to be professionally and mentally dominated by dipshits. This movie made me long for the good old days when Gibson was just a macho pig in leather instead of a cross-dressing nelly pig in control top pantyhose. (2:03) (Annalee Newitz)

◀ **You Can Count on Me** This is one of those quiet, austere films that seems like it isn't saying much until some corner is turned and you realize that it's speaking volumes. Laura Linney plays a single mom struggling to raise her young son in a small rural town, whose life spirals into chaos when her slacker brother (Mark Ruffalo) returns home to get his own life together and she begins sleeping with her married boss, played by Matthew Broderick at his nerdy best. Playwright Kenneth Lonergan makes his directorial debut here, and while this is hardly a flamboyant or fast-paced film, it's outstandingly well-written, with sharply nuanced performances, especially from Ruffalo, whose endearing loser has you pulling for him even as he manages to screw up every last chance he's given. Difficult at times, *You Can Count on Me* is an authentic and engagingly low-key film with a sincerity that can only come from the heart. (1:32) (Taylor)

Rep picks

◀ **The Ballad of Ramblin' Jack** A restless and roaming home movie, *The Ballad of Ramblin' Jack* manages to be as intriguing a rootsy stew as its subject, the filmmaker's father. Aiyana Elliott's film is an attempt to pin down her dad for just a second to "have a normal conversation"; along the way, she records Jack's life as a rollicking ride. Now 69 years old, he was born Elliott Adnopoz, the son of a Jewish doctor from Brooklyn. He had a missing person's report out on him when, at 16, he ran away to rope steers at the rodeo. After a while — as the movie shows in varying shades of chaps, bandannas, and spot-on drawing performances — the impersonation became genuine and ceased being an affection. He found his true mentor in Woody Guthrie, later linking him up with fellow Jewish compadre Bob Dylan. The unsentimental energy of the movie doesn't let up: an attempt at an onstage apology and dedication to bad fathers is cut short by filmmaker heckling with "Shut up and play!" He does, with a sound that sneaks and scrapes out of his barely open mouth. His hollering, yodeling, ornery persona is still intact and enchanting. (1:45) *Red Vic*. (Crouse)

Meeting People Is Easy Director Grant Gee wanted, obviously, to mirror the scattered, humble, obtuse, and private genius of Radiohead's music in his own idiom for this documentary, but he has largely failed. Cheaply filmed footage of the band's grueling 1997-'98 tour is punctuated too often by Gee's monotonous cruel-world images of traffic jams and smoggy cities as first-year film school effects make the viewer dizzy. (Indeed, the stroboscopic-happy movie comes with a warning for epileptics.) The band, still reeling from the overwhelming hailstorm of critical acclaim that *OK Computer* received — and not at all happy about being thrust into the spotlight — timidly scuttles around offstage, but shines on. It's refreshing to see a tour documentary that doesn't gloss over the mind-numbing, unglamorous reality of life on the road, but whether it's because Radiohead was uncooperative or Gee wasn't thorough (probably both), it's ultimately frustrating that *Meeting People Is Easy* doesn't provide perspective on the band as much as it does on a blue-filtered life-in-the-fishbowl cliché. Fans of the band should probably see it anyway, though, if only to catch a glimpse of lead singer Thom Yorke, the golden-voiced, petulant, lazy-eyed angel whose tenuous grasp on the modern world makes Radiohead's music so earth-shattering in the first place. (1:34) *Red Vic*. (Summer Burkes)

◀ **'Michelle Yeoh, Flying Tigress'** Before *Crouching Tiger, Hidden Dragon*, and before her scene-stealing turn with Bond in *Tomorrow Never Dies*, premium ass-kicker and doing-her-own-stunts-er Michelle Yeoh made her mark in Hong Kong with films most Americans have never even heard of, much less had the chance to see on the big screen. If you're smitten with Yeoh's gorgeous performance in *Crouching Tiger*, thank those crafty programmers at the Rafael for screening three of the former Miss Malaysia's finest turns from the early '90s: *Wing Chun*, which boasts fight direction by the omnipresent Yuen Wo-Ping and features Yeoh in the title role of a 19th-century martial artist; *Stunt Woman (Ah Kuu)*, a three-parter that allows Yeoh to portray an action movie stunt double, a karaoke club hostess, and an antikidnapping crusader; and *Heroic Trio*, wherein Yeoh (as "Invisible Girl"), Maggie Cheung ("Thief Catcher"), and Anita Mui ("Wonder Woman") learn to set their differences aside and wallop major bad-guy booty. *Rafael*. (Eddy) ♦

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film
calendar **rep clock**
repertory theater schedules



Papa was a rolling stone: Filmmaker Ariana Elliot poses with her father, Ramblin' Jack Elliot, the subject of her documentary *The Ballad of Ramblin' Jack*.

Schedules are for Wed/3 through Tues/9 except where noted. Double features are noted with a •. Director and year are given when available.

ARTISTS' TELEVISION ACCESS 992 Valencia; 824-3890. \$3-5. Call for program info.

CASTRO 429 Castro; 621-6120. \$4.50-7. *Blade Runner* (Scott, 1982) Wed-Thurs, 1:30, 4:15, 7, 9:35. Original release version. *Vertigo* (Hitchcock, 1958) Fri-Sat, 1, 4, 7, 9:40. *My Fair Lady* (Cukor, 1964) Sun, 1, 4:30, 8. *The Wild Bunch* (Peckinpah, 1969) Mon, 7:30. *Citizen Kane* (Welles, 1941) Tues, 7, 9:30. See 8 Days a Week, page 52.

FINE ARTS CINEMA 2451 Shattuck, Berk; (510) 843-3699. \$4-7. • *Ellington at Antibes* (1960) with "Black and Tan Fantasy" (Murphy, 1929) Wed-Tues, 7:30 and Zou Zou (Allegret, 1934) Wed-Tues, 8:20 (also Sun, 5:40).

NEW PFA THEATER 2725 Bancroft, Berk; (510) 642-1412. \$3.50-6; \$7.50 double feature. "New Iranian Cinema": *Daughters of the Sun* (Shahriar, 2000) Thurs, 7; *One More Day* (Payami, 2000) Fri, 7:30, 9; *The Child and the Soldier* (Mir-Karimi, 2000) Sat, 7; *The Girl in the Sneakers* (Ameli, 1999) Sat, 8:50; Sun, 3; *Smell of Camphor, Fragrance of Jasmine* (Farmanara, 2000) Sun, 5:30. "Ninth International Children's Film Festival": *Family Tree* (Clark, 1999) with "John Henry" (Henn, 1999) Sun, 1.

RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. \$4.50-7. *A Hard Day's Night* (Lester, 1964) Wed-Fri, call for times. *Lies* (Woo, 2000) Fri/5-Thurs/11, call for times. *The Mark of Zorro* (Mamoulian, 1940) Sat-Sun, 2. *Hamlet* (Kozintsev, 1964) Sat, 7. "Michelle Yeoh Tribute": *Wing Chun* (Yuen, 1994) Sat-Mon, call for times. *Stunt Woman* (Hui,

1996) Sun/7, Tues/9, and Thurs/11, call for times; *The Heroic Trio* (To and Ching, 1992) Fri/5 and Wed/10, call for times.

RED VIC 1727 Haight; 668-3994. \$3-6.50. *Meeting People Is Easy* (Gee, 2000) Wed, 2, 7:15, 9:25. *This Is Spinal Tap* (Reiner, 1984) Thurs-Sat, 7:15, 9:15 (also Sat, 2, 4). *The Ballad of Ramblin' Jack* (Elliot, 2000) Sun-Mon, 7:15, 9:35 (also Sun, 2, 4:20). *The Contender* (Lurie, 2000) Tues/9-Wed/10, 7, 9:35 (also Wed, 2).

ROXIE 3117 16th St; 863-1087. \$3-7. *Breathless* (Godard, 1959) Wed-Thurs, 6, 8, 10 (also Wed, 2, 4). *Kestrel's Eye* (Kristersson, 1999) Fri/5-Thurs/11, 6, 8, 10 (also Sat-Sun, Wed, 2, 4).

SAN FRANCISCO PUBLIC LIBRARY Koret Auditorium, Lower level, 100 Larkin; 557-4277. Free. *Dark Passage* (Daves, 1947) Thurs, noon.

UC BERKELEY ART MUSEUM 2625 Durant, Berk; (510) 642-0808. \$4-6. "Tacita Dean/Matrix 189

Banewl," film installation by conceptual artist Tacita Dean Thurs, 11am-9pm; Fri-Sun, 11am-5pm. Through Jan 28.

UC THEATRE 2036 University, Berk; (510) 843-FILM. \$4-6.50. *One Day in September* (MacDonald, 1999) Wed-Thurs, 5:10, 7:15, 9:20. *Nowhere to Hide* Fri-Sun, 4:30, 7, 9:30 (also Sat-Sun, 2). *White* (Kieslowski, 1994) Mon/8-

Thurs/11, 5:30. *Blue* (Kieslowski, 1993) Mon/8-Thurs/11, 7:20. *Red* (Kieslowski, 1994) Mon/8-Thurs/11, 9:20.

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. \$3-7. "Extreme 'Teens," videos created by or in collaboration with teenagers Tues-Sun, noon, 2:05, 4:15. Through Jan 28. ♦

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Saturday, Jan 20

12 noon THE MARKUS FAMILY
1:45pm SOCCER RULES
4 pm OUT OF TIBET
7 pm COMEDIAN
9:30 pm NOW OR NEVER

Sunday, Jan 21

11 am Panel Discussion (at Goethe-Institut)
12 noon NORTHERN SKIRTS
2:30 pm PARADISE
5 pm GIGANTIC
7:00 pm NO PLACE TO GO
9:15 pm PERFECT SIGHT

Monday, Jan 22

1:30 pm COLD IS THE EVENING BREEZE
4:15 pm SEVEN DAYS WITH SEVEN WOMEN
7 pm THE STRANGER
9:15 pm AM I BEAUTIFUL?

Tuesday, Jan 23

7 pm MADAME DUBARRY
9:30 pm THREE CHINAMEN WITH A DOUBLE BASS

Wednesday, Jan 24

1 pm SHORT FILMS
3 pm STRAIGHT THROUGH THE HEART
5 pm THE POLICEWOMAN
7 pm JUST MESSING ABOUT
9:30 pm SUMO BRUNO

Thursday, Jan 25

7 pm MARLENE
CLOSING NIGHT PARTY follows the screening

Saturday, Jan 27 at Point Arena

5 pm SEIZURE & OUT OF TIBET
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film calendar

movie clock first-run theaters

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Sexy M.F. Javier Bardem stars as Cuban author Reinaldo Arenas in Julian Schnabel's dreamy biopic, *Before Night Falls*.

Show times run Wed/3-Tues/9 and are subject to change. Times in *italic* are bargain matinees. Double features are noted with a * & Wheelchair accessible. ♣ Listening device. ♠ Free, reduced rate, or validated parking. See Rep Clock, page 83, for information on rep houses and special film programs.

San Francisco

ALEXANDRIA ♣ P Geary/18th Ave. 752-5100. Call for times. Cast Away, Miss Congeniality, What Women Want.

BALBOA 38th Ave/Balboa. 221-8184. Call theater for shows and times.

BRIDGE Geary/Blake. 352-0810. O Brother, Where Art Thou? 2:15, 4:40, 7:15, 9:45 (also Wed-Thurs, 11:40a; Fri-Sun, 11:50a).

CENTURY PLAZA ♣ P So. San Francisco, Noor off El Camino. (650) 742-9200. Call theater for times. Cast Away, The Family Man, The Grinch, 102 Dalmations, Proof of Life, Rugrats in Paris, Unbreakable, Vertical Limit, Wes Craven's Dracula 2000, What Women Want.

CINEMA 21 ♣ Chestnut/Steiner. 921-6720. Call theater for times. Proof of Life.

CLAY ♣ Fillmore/Clay. 352-0810. Malena 4:40, 7, 9:20 (also Wed-Sun, 2:20).

COLMA (METRO CENTER) ♣ P 280 Metro Center, Colma. (650) 994-2503. Call for times and Fri-Tues shows. All the Pretty Horses, Dude, Where's My Car?, The Emperor's New Groove, Finding Forrester, Miss Congeniality, Quills.

CORONET & ♣ P Geary/Arguello. 752-4400. Call for times. Vertical Limit.

EMBARCADERO CINEMA & ♣ P One Embarcadero Center, Promenade level. 352-0810. All the Pretty Horses 12:30, 3:30, 6:50, 9:50. Quills 1, 4, 7:10, 10. State and Main noon, 12:45, 2:30, 3:45, 5, 7, 7:40, 9:40, 10:15. You Can Count on Me 1:30 (Fri-Tues, 1:15 show replaces 1:30 show), 4:30, 7:20, 10:10.

EMPIRE ♣ P West Portal/Vicente. 661-2539. Call theater for times. The Family Man, Vertical Limit, What Women Want.

FOUR STAR Clement/23rd Ave. 666-3488. Bounce Wed-Thurs, 3:50, 9:25. For Bad Boys Only Fri-Tues, 3:50, 9:25. Genghis Khan Wed-Thurs, 1:50, 7:25; Fri-Tues, 1:50, 7:25. Panic Fri-Tues, 12:15, 3:50, 9:10. Suzhou River 12:15, 5:50. A Time for Drunken Horses Wed-Thurs, 2, 5:35, 9:10; Fri-Tues, 2:05, 5:40, 7:25. Venus Beauty Institute Wed-Thurs, noon, 3:35, 7:10.

GALAXY & ♣ Sutter/Van Ness. 474-8700. Call for times. Cast Away, Crouching Tiger, Hidden Dragon, Miss Congeniality.

KABUKI B & ♣ P Post/Fillmore. 931-9800. Call theater for show times. Cast Away, Charlie's Angels, Crouching Tiger, Hidden Dragon, The Emperor's New Groove, The

Family Man, The Grinch, Miss Congeniality, Unbreakable, What Women Want.

LUMIERE & ♣ P California/Polk. 352-0810. Before Night Falls 7, 9:50 (Fri-Tues, 9:45 show replaces 9:50 show) (also Fri-Sun, 12:15, 3:30). Lies (starts Fri) 4:50, 7:20, 9:50 (also Fri-Sun, 11:50a, 2:20). Requiem for a Dream 4:50 (Fri-Tues, 5 show replaces 4:50 show), 7:15, 9:40 (also Fri-Sun, noon, 2:40; Thurs/11, no 7:15 or 9:40).

METREON & ♣ Fourth St/Mission. 369-6200. Call theater for show times. Cast Away, Chocolat, Cirque de Soleil (Imax), Crouching Tiger, Hidden Dragon, Cyber World (Imax), Dude, Where's my Car?, The Emperor's New Groove, The Family Man, Finding Forrester, The Grinch, Michael Jordan to the Max (Imax), Miss Congeniality, Proof of Life, Unbreakable, Vertical Limit, Wes Craven's Dracula 2000, What Women Want.

METRO Union/Webster. 931-1685. Call for times. An Everlasting Piece.

1000 VAN NESS & ♣ P 1000 Van Ness. 931-9800. Call theater for show times. Dude, Where's My Car?, The Emperor's New Groove, The Family Man, Finding Forrester, The Grinch, Proof of Life, Unbreakable, Vertical Limit, Wes Craven's Dracula 2000, What Women Want.

OPERA PLAZA & ♣ Van Ness/Golden Gate. 352-0810. Best in Show Wed-Thurs, 2:20, 4:50, 7:20; Fri-Sun, 1:20, 4:20, 7:20, 9:45; Mon-Tues, 2:40, 5:10, 7:50. Billy Elliot Wed-Thurs, Mon-Tues, 2:20, 3:30, 4:50, 5, 7:20, 7:30. Fri-Sun, 1, 1:30, 4, 4:30, 7, 7:30, 9:30, 9:50. A Hard Day's Night Wed-Thurs, Mon-Tues, 2:30, 5, 7:30; Fri-Sun, 1:10, 4:10, 7:10, 9:40.

PRESIDIO ♣ Chestnut/Scott. 922-1318. Call theater for times. Chocolat.

STONESTOWN & ♣ P 19th Ave/Winston. 221-8182. Call theater for times. Cast Away, Miss Congeniality.

VOGUE ♣ Sacramento/Presidio. 221-8183. Call for times. The Family Man.

WORLD THEATER & Broadway/Columbus. 391-1393. Call theater for shows and times.

Oakland

GRAND LAKE & ♣ P 3200 Grand, Oakl. 452-3556. All the Pretty Horses 11:30a (Fri-Tues, 12:15 show replaces 11:30a show), 2:15, 4:45, 7:15, 9:45. Cast Away noon (Fri-Tues, 12:15 show replaces noon show), 3:15, 6:30, 9:30. The Family Man 12:30, 3:45, 7, 9:45. Miss Congeniality 11:45a (Fri-Tues, noon show replaces 11:45a show), 2:30, 5, 7:30, 10.

JACK LONDON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. Call theater for times. Cast Away, Dude, Where's My Car?, The Emperor's New Groove, The Family Man, Finding Forrester, The Grinch, Vertical Limit, Wes Craven's Dracula 2000, What Women Want.

PARKWAY 1834 Park, Oakl. 814-2400. Battle in Outer Space Thurs, 9:45. Best in Show 9:45 (also Wed-Thurs, 7). Billy Elliot Fri-Tues, 7. Charlie's Angels Wed, 9:15; Fri, Mon-Tues, 6:30; Sat-Sun, 6. Meet the Parents Wed, 6:30. Rocky Horror Picture Show Sat, midnight. Unbreakable Fri, Mon-Tues, 9:15; Sat-Sun, 9.

PIEDMONT ♣ Piedmont/41st St, Oakl. 843-3456. Crouching Tiger, Hidden Dragon 4:15, 7:15, 10 (also Fri-Mon, 1:15). Quills 3:45, 7, 9:45 (also Fri-Mon, 1). State and Main 4, 6:45, 9:15 (also Fri-Mon, 1:40).

Berkeley area

ACT I AND II ♣ P Center/Shattuck, Berk. 843-3456. Crouching Tiger, Hidden Dragon 4, 5:30, 7, 8:30, 10. (also Fri-Mon, 11:30a, 1, 2:30).

ALBANY & ♣ 1115 Solano, Albany. 843-3456. Malena 6:30, 8:45 (also Fri-Mon, 1:30, 4). State and Main 6:45, 9 (also Fri-Mon, 1:45, 4:15).

CALIFORNIA ♣ P Kirtredge/Shattuck, Berk. 843-3456. Chocolat 4:20, 7, 9:35 (also Fri-Mon, 1:40). A Hard Day's Night 3:45, 5:45, 7:45, 9:45 (also Fri-Mon, 1:50). Quills 4:05, 6:45, 9:20 (also Fri-Mon, 1:30).

ELMWOOD 2966 College, Berk. 649-0530. Call for shows and times.

EMERY BAY & ♣ P 6330 Christie, Emeryville. 420-0107. Call for times. Cast Away, Crouching Tiger, Hidden Dragon, Dude, Where's My Car?, The Emperor's New Groove, The Family Man, Miss Congeniality, Proof of Life, Vertical Limit, Wes Craven's Dracula 2000, What Women Want.

OAKS & ♣ 1875 Solano, Berk. 526-1836. All the Pretty Horses 7, 9:30 (also Sat-Sun, 12:30, 3:45). Dude, Where's My Car? Wed-Thurs, 6, 8, 9:45; Fri, Mon-Tues, 7:15, 9 (also Sat-Sun, 1:15, 3:15, 5:15).

ORINDA & ♣ 4 Orinda Theater Square, Orinda. 254-9060. Cast Away 7:30 (also Fri, 4; Sat-Sun, 12:30, 4). Chocolat 7, 9:30 (also Fri, 4:30; Sat-Sun, 11:30a, 2, 4:30). 102 Dalmations Fri, 4:15; Sat-Sun, 11:30a and 1:30. Proof of Life 6:30, 9:15 (also Sat-Sun, 3:30).

SHATTUCK CINEMAS & ♣ 2230 Shattuck, Berk. 843-3456. Best in Show 1, 3:15, 5:20, 7:35, 9:35. Billy Elliot 2:25, 5, 7:25, 9:55. The Emperor's New Groove 1:10, 3:10, 5:10, 7:10, 9:10. The Family Man 1:30, 4:15, 7, 9:40. Finding Forrester 12:50, 3:45, 6:45, 9:45. Miss Congeniality 2:15, 4:50, 7:20, 9:55. O Brother, Where Art Thou? 12:40, 1:20, 3:05, 4, 5:30, 6:30, 7:50, 9, 10:10. Requiem for a Dream 3, 5:15, 7:40. Unbreakable 12:30, 10. You Can Count on Me 1:45, 4:20, 6:50, 9:20.

UA BERKELEY ♣ 2274 Shattuck, Berk. 843-1487. Call for times. Cast Away, The Grinch, Proof of Life, Vertical Limit, Wes Craven's Dracula 2000, What Women Want. ❖

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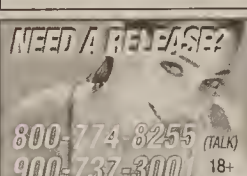
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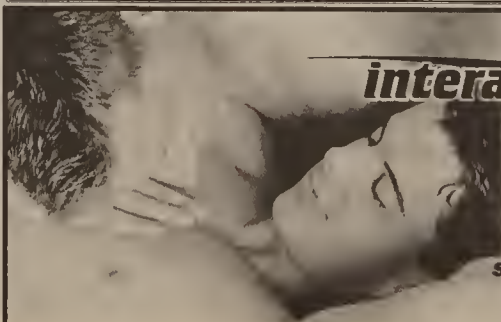
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I'm above average in looks. I'm 46 yrs. old. I'm exotic-looking. I have very long, dark hair & green eyes. I like to play music. I'm a musician. I'm a country girl. I'm looking for a very mature, well-established man who possibly does what I do. Get back to me. **Box 3178.**

MEN SEEKING WOMEN

My name's John. I'm a 35 yr. old, African-American male who looks much younger. I'm about 5'10" & weigh 170 lbs. I'm definitely in good shape & am definitely good-looking. This is for women who are in good shape & are good-looking. I'm looking for someone of any age who likes to have fun. **Box 11396.**

This is Michael. I'm 25 yrs. old. I'm Hispanic. I'm from San Jose. I'm 5'10" & weigh 200 lbs. I have a stocky build like a football player. I'm just looking for ladies who want to meet a very caring, outgoing, sensitive, playful, open-minded, romantic, all-around, fun type of guy. **Box 9301.**

My name's Erik. I'm kind of new to the system. I'm just trying it out & seeing what it's like. I'm just looking for a woman who wants to have a good time & who's looking for a good-looking guy. I'm 5'10" & weigh 170 lbs. I have brown hair & brown eyes. I'm a white, Hispanic male. Give me a call if you're interested. **Box 8359.**

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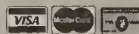
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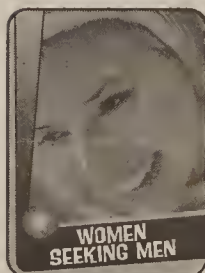
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☎6136 (02/07/01)

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Adventurous, open-minded young Latina girl in search of a wealthy generous gentleman to spoil and pamper her.

☎6851 (02/28/01)

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☎6793 (02/28/01)

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By exquisite, sexy Hong Kong beauty. Prerequisites: definitely handsome, over 40, 6", professional, sensitive, sense of humor, must love dance and the theatre. I guarantee a wonderful and thrilling evening if you meet my requirements.

☎6775 (02/28/01)

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☎6732 (02/28/01)

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☎6147 (01/31/01)

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49, transplanted Miamian, seeks financially secure, tall, SWM, nonsmoker, non drinker 50-65, sense of humor is vitally important, likes garage sales, scrabble, pool, dining out, theater, must love dogs, looking for honesty, sincerity, LTR.

☎5487 (01/30/01)

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independent, educated, young 64 to 65 year old gentleman preferably tall (6'2") no alcohol, drugs. Seeking long term relationship with someone interested in ballroom dancing and theatre.

☎6754 (02/28/01)

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☎6736 (02/28/01)

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☎6811 (02/28/01)

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☎6753 (02/28/01)

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39, educated, sincere, passionate and no children seeks WPM, 45-58, successful, loving, caring and faithful for LTR/possible marriage. N/S.

☎5851 (12/12)

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☎6749 (02/28/01)

Woman, 42, nature-lover, slender, dark hair, green eyes, seeks warm, kind, intelligent, kindred spirit. Letter responses only please.

☎6762 (02/28/01)

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Chocolate cake seeks chocolate icing. Attractive, slender, fit, and sensual 8F, 5'5", 135 lbs., enjoys traveling, cooking, jogging, music and theater wants versatile, romantic, communicative, physically fit 8M, 48-58, N/S, N/Or for LTR.

☎6745 (02/28/01)

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☎6837 (02/28/01)

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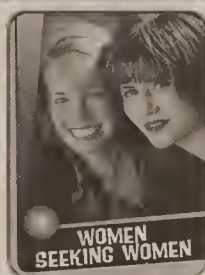
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#6726 (02/28/01)



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At your service. Cute 26 year old, 6'2", 170, red/blue, Caucasian male seeks generous male callers for satisfying, discreet dates.
#6809 (02/28/01)

SLIM ASIAN

Caring WM, young 49, 6'2", 177, HIV- seeks slim, skinny Asian boyfriend 18-36. Write P.O. Box 210202, San Francisco 94121.
#6302 (1/16/01)

HOT, HUNG, MASCULINE

Italian top man wants Black, Asian and Latino guys to "get off" with be masculine, in shape and under 45. Top or bottom.
#6169 (12/25/00)

My fetish is orally worshipping a black cock surrounded by lots of pubic hair. I am a WM, N/S good body. Prefer weekdays at your place.
#6752 (02/28/01)

EAST BAY

East Bay male wanted by hot throat and bottom.
#6802 (02/28/01)

SILICON VALLEY GUY

S'9", brown/brown, hairy chest, 180-200lbs, would like to meet very hairy other guy for fun, romance and friendship. No fats over 250lbs or convicts. Drop me a line at PO BOX 2234 Los Gatos, CA 95031 or leave voicebox message. #6333 (1/16/01)

ARMENIAN

Handsome, 41, 5'9", 160 lbs, black/brown, professional, romantic in Los Angeles. Seeking masculine, straight acting M, 25-40, honest, healthy, for dating and traveling.
#5649 (03/21/01)

SENIOR GWM

5'7", 130 lbs., looking to give expert service to verbally dominant topman, height/weight proportionate.
#6084 (02/18/01)

ORAL SERVICE FOR

Married men. SWM, clean, discrete, HIV- in S.F. Own place. Front and back to clean man. No reciprocation required. Evenings and weekends.
#6816 (02/28/01)

MAN OF COLOR

35, safe, discreet, supportive, straight seeks male, preferably feminine acting who enjoys crossdressing for friendship and fun. Novices welcome, race unimportant.
#6796 (02/28/01)

OUT GLM, 28

6'1", Pisces, bottom, looking for LTR. I'm sentimental, looking for LTR, likes hugging, cuddling, kissing, movies, walks, park, quiet times, clubs, shopping. #6751 (02/28/01)

MAN FOR ALL SEASONS

wanted. Charming, S F SWPM, 50s, HIV-, smoker, non-gym, into heart, cuddling, arts, movies, quiet evenings. Looking for cut S F/E. Bay SPM companion of substance.
#6818 (02/28/01)

Okay, So I'll cut to the chase I WANT OICK! I want to suck it, get fucked by it. Versatile, you should like it (dick) too. 6'2", blonde/hazel, 190 lbs., looks (you decide). Just come with a mind, libido and a hunger we'll see what happens. Hung a plus, but skill and appetite more important. Gay? bi? Who cares- just know how to do it safe, sane and healthy.
#6829 (02/28/01)

Novice BiWM, S4, 6'5", 195 STO free, attractive, intelligent, nice person. Seeks same qualities in others. Enjoy tenderness. Pluses for novices, Bif, straight men.
#6748 (02/28/01)

8iMarried Male seeks same, Bi or Bi curious male for mutual discreet enjoyment, friendship. AM 3S, health conscious, professional, enjoy outdoors.
#6214 (12/25/00)

Big, fat, huge cock sucker sucks big, fat, huge cocks. Squirt for me!
#6442 (1/16/01)

QUIETLY DOMINANT

Black top man, 47, seeks receptive, mature, Hispanic male. I'm discreet, honest, S'9 1/2", 180 lbs., Your dark skin, hair and moustache excite me.
#6590 (02/07/01)

WELL-ENDED

Dominant Black male, 36, attractive, seeking serious, affectionate, submissive type for monogamous LTR. Age/race open.
#6778 (02/28/01)

EROTIC LIAISON

Sexy older man seeks bossy, aggressive man any age. What you say goes. Otherwise sociable and equal.
#6807 (02/28/01)

I'm looking to party and play with uninhibited guys. Hairy, goateed, pierced and tats are a plus. I'm 43, S'10", 180 lbs., shaved head, goatee, hairy.
#6765 (02/28/01)

UC BERKLEY PERIMETER BUS

12/07/00, Spm. Our eyes met and we smiled. Me: jeans, grey coat in the back. You: grey sweater, cargo pants, our stop, BART.
#6774 (02/28/01)

EAST BAY

Appreciative, mature Academic seeks Gay, Straight, Bi, exhibitionist or curious, 25-50, for private encounters at his home.
#6777 (02/28/01)

LATINO WANTED

Attractive European, 29, 6'1", 185, brown hair, gray eyes, HIV-, looking for Latino male, age 22-32 years old for LTR, I live alone in S F, love travel, dining out, movies.
#6720 (02/28/01)

CHARISMATIC ASIAN AMERICAN

male, 20s, 5'7", N/S, enjoys quality activities like movies and dinner, dislikes club scene, seeking other males in 20s with similar interests.
#6825 (02/28/01)

CUTE LATINO BOY

21, 5'10, 150, smooth and fun seeking top, 20-30, S'10+, less 190lbs. Looking for a good time and well off/generous.
#6852 (02/28/01)

SEXY SON SEEKS GENEROUS DAD

This 26 year old long blonde haired, smooth faces surfer with good body seeks older extremely generous gentleman to help work in my virgin bottom. I love oral and discreet fun times. I'll blow more than your mind.
#6735 (02/28/01)

FRIENDLY VISITORS

Gay/friendly professional, doctorate/art, 58 seeks companionship at my home near Ashby BART. Conversation, board games, whatever. Fibromyalgia (invisible) has me home bound.
#6808 (02/28/01)

NOT A ONE NIGHT STAND

Handsome, talented, tall, 22 year old, self aware, self assured GWM, possessing every thing but Mr. Right. Seeks someone as unique as I am, who values friendship, love, honesty and the has the ability to have a good time. This is the season for romance! #6583 (02/07/01)

HARD SPANKING NEEDED

WM, 40s, tall, slim; nice, smooth, exercised buns, healthy, seeks warmhearted step dad/brother with strong hand/strap. Any race/age, no sex. #6653 (02/07/01)



GREAT CATCH

SWM, 6'1", 185, well-built, muscular bod, 38, looks younger, very sexy, romantic, passionate, intelligent, witty, monogamous with varied interests seeks very attractive, similar female for sharing the diversity that life has to offer from a brief romance to soulmate.
#6174 (1/13/01)

OWPM, 34, looking for friendship and possibly more. S'5", 165 lbs. (working on that). Enjoys books, movies, working out.
#6779 (02/28/01)

BODYBUILDING POET

SWM, 29, S'8", 175 lbs., blue/blonde, intelligent, considerate, professional, creative, spontaneous, easy going, musician. Looking for attractive, witty, affectionate, honest, loyal SF.
#6789 (02/28/01)

SEEKING AN ASIAN BEAUTY

for fun, romance, travel and adventure. Generous, sincere and passionate. This European man is looking for you!
#6721 (02/28/01)

TAP DANCING, ANYONE?

Male hooper seeks female counterpart to recreate some of those Fred and Ginger routines. I'm 5'8", also a well trained ballroom dancer. Big bonus for musical theater or Art-Deco. Buft.
#6798 (02/28/01)

HOLIDAY DREAMS

I'm dreaming of a Merry Christmas with a very special friend to adore. I'm balanced, kind, humorous, good looking. Interested in foreign travel, enjoys culture, theater, music, S'11", blonde, 50s, seeking a younger intelligent, attractive, curious AF.
#6737 (02/28/01)

Asian woman sought by European man for travel, fun and adventure. This financially secure man will be a river to you needs.
#6722 (02/28/01)

WANT TALL?

Want abs? Washboard flat! Want hair? Don't need a hat! Want job? Success at that! Want slim? Check low fat! Want personality? Certainly have that! WM, 36, blonde/blue seeks you stat!
#6828 (02/28/01)

I want to be your Xmas and New Years present both in body and soul! This SWM, 46 seeks you for friendship and more!
#6845 (02/28/01)

WITTY AND WISE

Open-minded SWM, S6, 6'2", w/h proportional, optimistic, though sometimes cynical, likes outdoors, good food and good conversation. Seeks like minded F.
#6830 (02/28/01)

EXCEPTIONAL

Decent, intelligent, professional, good-looking, sensitive, healthy, warmhearted, trim WM, youngish 57, S' 10", seeks pretty woman, 40-48, culturally diverse, with social interests and similar qualities.
#6368 (1/16/01)

PASSIONATE

attractive, active, athletic professional SWM, S4, financially secure, recently relocated seeks attractive, romantic professional SWF 40-52.
#6728 (02/28/01)

Handsome Harvard gentleman seeks buxom, busty belle, 45-60 for friendship, fun and romance.
#6773 (02/28/01)

Attractive, educated, classy OBW, 40, 6'1", 198. Seeking a stylish, sensual, S/O/WF, 5'6"-5'10", 26-42. Pluses: attractive, intelligent and fit. Email available.
#6739 (02/28/01)

SEEKING ASIAN FEMALE

SWPM, handsome, 34, dark hair/green eyes, 6'1", 175, healthy, loving, caring, many interests, dining, arts, nature, music, seeking AF, attractive, 18-28, good morals, never married, for meaningful friendship, possibly more in the future.
#6768 (02/28/01)

SWM, 38, brown hair, eyes, 5'8", athletic, healthy and slim seeks LTR with 25-40 year old lady. Do you love flowers and walks in gardens? Beaches? I will listen to your hopes and desires, wants and needs, your fears, aches and pains. Let's build a loving relationship.
#6843 (02/28/01)

BUN- WARMING SPANKING

If you have an irresistible urge to get spanked hello. I'm safe, experienced, and very good at warming your bottom. Call me.
#6766 (02/28/01)

WWM, 30s, 6'1", 180, tired of lonely weekends, ISO SF for shopping, bike/hike and companionship. Contra Costa County only.
#6734 (02/28/01)

CAN YOU HANDLE

us both? 8M 50, Mid-Eastern, 44. How many orgasms can you stand before your knees shake and you can't stand even more. You're speechless, but your smile is never ending. You are over 25, and W or H professional.
#6782 (02/28/01)

INSIGHTFUL, EDUCATED

38 y.o. White male, tall, attractive ESL seeking internally rich younger female to join venture in exploring the pleasures and realities of this interesting world.
#6847 (02/28/01)

POLYGLOT GLOBETROTTER

British-accented, witty, liberal, agnostic Buddhist, 30s, Ph.D., slim, longhaired, Mediterranean looking, handsome East Indian prince seeks bright, fair maiden, the gypsy warned about!
#5426 (01/31/01)

SHARE THE JOURNEY?

Fit, dashing, SWM, 40 seeking sophisticated, attractive, unconventional lady, 30s, into great music and world travel, shared attributes: a healthy body, keen mind and adventurous spirit. Be on a path, curious, passionate about life, and loving it!
#6854 (02/28/01)

ONE WOMAN MAN

Handsome 08M, educated, nonsmoking, 50 years old, 6'3", 225 lbs, seeks woman of any race, 40-50 years for possible long term relationship likes fishing, reading, animals, movies, outdoors, quiet evenings at home.
#6784 (02/28/01)

Buxom, attractive, kind, career oriented, under 48 for handsome, muscular, funny, intelligent 48 year old SPJM.
#6806 (02/28/01)

Sexy, 43, SHM, S'9", handsome, seeks woman, financially stable - even I am not, for sexual fantasies, pleasure, beach, your home cause I haven't one. HIV.
#6819 (02/28/01)

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LIFE IN HELL

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5WM, 61, 5'11", 200 lbs., wear dentures, retired blue collar, seeks 55+ female/casual lady. Enjoy home, TV, travel, comfort food and conversation. Hirsute a plus.

♣6738 (02/28/01)

5WM, handsome Italian American man, 46, 6'3", 170, athletic, well-endowed, knows how to use it ISO intimate encounters with women seeking same, 30-50.

♣6805 (02/28/01)

FEEL UNAPPRECIATED?

Wanted by literate warm-hearted, funny, adventurous, youthful 40ish OWIM. Bright, soulful independent 30ish woman with own sense of style, who desires a rich, full relationship. Kids OK.

♣6850 (02/28/01)

SHY YET HORNY? VIRGIN/SEMI-VIRGIN?

Learn/practice great sex, great orgasms. Explore your secret sexual desires/fantasies. WM well-endowed, very gentle petite ok. Patient teacher will help you reach your full sexual potential. If you have a virgin girlfriend/sister that's fine too. Write to: PO Box 423802 San Francisco, CA 94142. ♣6839 (02/28/01)

EAST MEETS WEST

Very handsome 5WM, 30s seeks Asian princess, 20s for fun and game, motorcycle rides to the beach, green tea and ancient incantations.

♣6758 (02/28/01)

I'm a 5WM, 38, 6'4", N/5, educated, fit, athletic ISO slender and adventurous female 21-30, preferably Asian or Black.

♣6760 (02/28/01)

HANDSOME HUNK

(quality OWM, 51, fit, with great assets) seeks happy, dependable, very busty, kind, shapely, adventuresome, independent female. I'll make you purr. Race unimportant.

♣6801 (02/28/01)

SEEKING SINGLE FEMALE

to receive oral/manual pleasure. Attractive, personable, otherwise normal 31 age 5WM seeks attractive 25-35 age SF looking for casual stimulation. No reciprocation necessary.

♣6729 (02/28/01)

DANGER!

MATURE SBM!

I'm 60 and don't need a recount. Other stats: 5'9", 180 lbs., seeking slim, attractive woman no older than 60. Any race.

♣6746 (02/28/01)

GYPSY LATINO

43 year old handsome, tall, dark Peruvian man wants you for all the wrong reasons. I am fun and have a great sense of humor. Hasta La Vistal

♣6831 (02/28/01)

LEFTIST, PRO-FEMINIST SWM

52, spiritually progressive, energetic, upbeat, health care professional, loves music, dancing, exercise, outdoor adventures, kids, political and other work. Seeking leftist, feminist mate. ♣6757 (02/28/01)

HELLO

Nice, attractive SWM, 28 seeks Open in girl of like mind to ...

♣6791 (02/28/01)

A CHANCE MEETING

provides endless possibilities. WW/WM, 50s, 6'1", ISO emotionally available, affectionate SWF late forties-mid 50s for dating, friendship, LTR. Let's meet for coffee or lunch.

♣6832 (02/28/01)

5'8", European-Canadian SJM, casual lifestyle, mellow older world traveler, dancer, stock/property investor, WLTIM slender, sexy, vivacious, youthful, fun-loving life companion, recreational playmate, future wife, for adventures, romance, tropical beaches, comfortable shared housing, making money, entertaining friends, etc.

♣6832 (02/28/01)

I am 31, year old honest, open, sincere Hispanic male seeking good hearted woman of shape or size welcomed. I need friend. I'm incarcerated.

♣6724 (02/28/01)

MAN SEEKS WOMAN
Black man 62, single, retired, I live alone, 6'3", 290, don't smoke, drink or use drugs, quiet, sincere seeks woman any race, 50-70. If interested reply.

♣6794 (02/28/01)

Tall, lanky, blonde German, 50s, gentle, loving, versatile, spiritual, handsome, kind, seeks pretty, slender, unconventional Asian female for joyous relationship. Letter Photo, POB 1329, Pt. Reyes, 94956.

♣6740 (02/28/01)

LOOKING FOR LOVE

Lonely heart ISO soulmate, 24-30. Me: artistic, italian, fun, blue eyes.

♣6725 (02/28/01)

SEEKING WOMAN

Understanding, open-minded for LTR with 50 year 5WM, heterosexual cross dresser, S F, left wing, progressive, sense of humor. N/s, N/dr.

♣6808 (02/07/01)

CARPE DIEM

Synergetic renaissance man "40 something" seeks "Dark angel", 25+ for adventure and serenity. All flavors welcome. Mixed ancestry a plus.

♣6912 (03/28/01)

SPARKLING LITERARY

female wanted, 50-60, as bright, funny, beautiful, passionate, spiritual, naughty as Annie Lamont. I'm handsome (Hemingway), tall, fit, great American novel finished.

♣6911 (03/28/01)

SWM, 38, OPTIMISTIC

Outgoing with kind heart and good sense of humor seeks happy, thoughtful woman for nature, travel, shared vision and growing old together.

♣6770 (02/28/01)

SAGITTARIUS RISING

Taurus, 6', 175 lbs., 33, reliable, successful, bright and healthy with gorgeous blue eyes seeks charming, wild and original woman who likes animals, traveling, film and fitness! ♣6834 (02/28/01)

5WM, 49, healthy, athletic, millionaire ISO female any age, race for trips, dinners, good times.

♣6814 (02/28/01)

YOUNG ASIAN BABE

Your young, thin, shy and your sexual desires need fulfillment! This 5WM, handsome, athletic will satisfy your every wish. You're the 8055!

♣6788 (02/28/01)

NO SHORTS, NO SHORT

skirts ever. Never married, young at heart WM with many interests would cherish the consistent modesty of a woman for all seasons. Asian a plus.

♣6822 (02/28/01)

STRONG LOVE

Loving, emotional yet in-control, passionate European professional man, never angry and nobody's fool, laughs easily, solves problems, in-shape seeks long haired, petite(ish) woman, 20s-30s.

♣6855 (02/28/01)

420 COWBOY

Looking for a Chronic Girl who likes the outdoors activities and some indoor fun - talking, working out and massages. Hoping for a genuine friendship. Write me. Attn: 5FBG Connections/ "Chronic Cowboy".

♣6750 (02/28/01)

DARE

Tall, good-looking guy looking for one exhibitionistic woman for naughty, daring fun in the dirty. We'll play "tap this", without getting caught. I'll go first! This is playful fun but, if it leads to romance so much the better.

♣6742 (02/28/01)

YIN SEEKS YANG

Macabre, complex, eccentric, adventurous SM seeks like-minded 5AF 24-32 to take on what life throws at us. Waiting.

♣6769 (02/28/01)

Barry & Shell's SWING PARTIES

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PUNK ROCK PORN WRITER

ISO sick, depraved life partner. Be beautiful, debauched, intelligent, strange, into all transgressions and apocalypse culture-let's burn!

♣6853 (02/28/01)

Male 37, Indian/Italian, seeking female of same race, I am 5'11", 150, salt and pepper hair/brown eyes, I like horses, cats, long walks and looking for someone with same interests.

♣6785 (02/28/01)

EBONY AND IVORY

5WM, 43, decent, honest, open, passionate, professional, creative ISO special 58F 27-43, eclectic, romantic, kind, forthright, attractive, fit for adventure and romance.

♣6420 (1/16/01)

YOU WANTED MEL GIBSON

But you might settle for this one. Your dad might approve, your mom might behave...you to check me out! WM, 39, slim, blonde, good job, heart, etc.etc. bla, bla, bla...just needs a solid companion.

♣6842 (02/28/01)

LARGE BREASTED COMPANION

sought by handsome doctor. Be bright, verbal, affectionate, thin boned. Me, very handsome, 45, 175 lbs., 31 inch waist, ready to go!

♣6795 (02/28/01)

Oamn sweet young man, 32, active, thinking, happy, silly, handsome, Jewish (raised), self-deprecating, stupid (see?) and affectionate, seeks articulate female (any age, "race", favorite ice cream) to argue with, cuddle, respect.

♣6747 (02/28/01)

SUCCESSFUL SWM

29, tall, handsome, fit, karate expert, comedian, model, good listener, seeks the pretty girl next door, who is kind, tender-hearted, like me.

♣6761 (02/28/01)

OUTY IN A CLAM SHELL!

No dangling prehensile tail on this 40 year old FTM T5 man! 5'8", physically, emotionally, spiritually fit. ISO princess sister. No rescues needed. Have a great laugh, gentle spirit, be fit, share interests in gardening, performing arts, foreign film, spontaneous adventures. N/5, N/Or. Sophia Loren a +. I have a sexy body, discover the difference. ♣6823 (02/28/01)

SEEKING HORNY OLDER WOMAN

Have you forgotten what it's like to have a man worship your pussy? Clean mature WM with skilled tongue will bring back memories.

♣6836 (02/28/01)

HARLEY RIDER

straight WM, 52, from old school needs new mate- looking for lady tag-a-long, must be smart, open-minded, uninhibited and willing to take part in my work and play- as well try to understand my lifestyle.

♣6815 (02/28/01)

MEOW?

Tomcat, 26 seeks pussycat 21-31. I'm cute, fit, fun, great tail, pretty eyes. Value personality over breed. Let's go out and get some friskies. Meow?

♣6741 (02/28/01)

TIRED OF THE

singles scene? Handsome 32 year old 5WPM, who enjoys life seeks attractive SWPF for possible LTR.

♣6846 (02/28/01)

9 INCHES AND HANDSOME

Handsome, intelligent, secure 5WPM, 32. Seeks sexy, playmate to explore friendship with benefits relationship. No games, just great sex.

♣6524 (02/07/01)

PERSIAN WOMAN SOUGHT

for fun and sincere relationship by sensitive, financially secure European man. Seeking honest and long term relationship.

♣6723 (02/28/01)

STRIP FOR ME, WOMAN

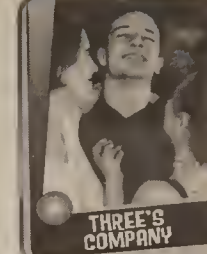
You have exquisite taste in lingerie my dear. Reveal it to me slowly. Know that you are appreciated, God you're sexy. See what you'd come? You may have to strip me too. Only fair.

♣6786 (02/28/01)

Respond to your favorite ad:

900 328 0133

Calls cost \$1.99/minute. Must be 18+.



CHARMING INTELLECT

Handsome, In-shape, 5WM 27, 6', 160 seeks in-shape WF 8' /Lesbian couple, 20-30 for playful intimate encounter. Fantasies welcome.

♣6914 (03/28/01)

VIDEO THRILLS!

Experienced, skilled, discreet cameraman seeks females, couples for voyeuristic adventures. Can be generous. Copies for you. Still photos too. Mature, 40+ and full-figured encouraged.

♣6781 (02/28/01)

ATTRACTIVE, SLENDER FEMALE

brunette 27, looking for two bi guys for a three way. You: tall, toned, clean-shaven, stylish. Possible ongoing, let's meet for drinks.

♣6767 (02/28/01)

CURIOUS COUPLE

WF, 5'9", 140, WM, 5'10", 180 looking for biF or couple under 35 in similar shape. Let's chat, then sex it up!

♣6840 (02/28/01)

THREE'S COMPANY

Each week during the month of January, all new **Three's Company** ads will be entered into a drawing to **win gift certificates to some of the Bay Area's hottest restaurants** including Potrero Brewing Company, MECCA, and the Slow Club.

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TV/TS

OUTY IN A CLAM SHELL

No dangling prehensile tail on this 40 year old FTM TS man! 5'8", physically, emotionally, spiritually fit. ISO princess sister. No rescues needed. Have a great laugh, gentle spirit, be fit, share interests in gardening, performing arts, foreign film, spontaneous adventures. N/S, N/Or. Sophia Loren a +. I have a sexy body, discover the difference. #6824 (02/28/01)

BIRACIAL MALE, ATTRACTIVE

44 years old, 5'11", 180 lbs., in shape, seeks to date a passable TV or TS to age 35. #6776 (02/28/01)

RESPOND RIGHT NOW TO THE AD OF YOUR CHOICE

Simply call 1-900-328-0133 and listen to the voice mail greeting of the ad that's already grabbed your attention in print. Hearing a person's voice can tell you so much more. Call now. Calls cost only \$1.99/minute. You must be 18 years or older to call.

WHERE ARE ALL the Black TV/TS? Slim SWM, 40 is looking for slim, sexy, passable Black TS/TV for mutual enjoyment. I'm sub your dom. #6804 (02/28/01)

LESBIAN ISO

FTM for friendship/dating, 40 years old, 5'7", athletic, easy-going, independent, love the outdoors. #6810 (02/28/01)

HANDSOME BM

6", 240, seeks attractive Transsexual bottom with large soft knockers and apple butt, for occasional dictation. Must be discreet oral/anal giver. #6848 (02/28/01)

FANTASIES FULFILLED

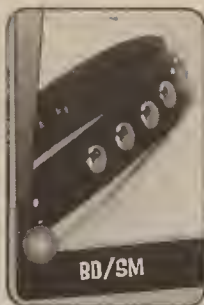
Uninhibited, sexy, red headed TV temptress seeks a handsome man to please. I'm into fetish wear, lingerie, high heels, dominant or submissive acts. Hot, horny, handsome men can quench my fiery desires! #6403 (1/16/01)

DO YOU LIKE MY DRESS?

22 year old TV looking for someone who wants to find out what's really under my skirt. I'm 5'11, 130lbs., blonde hair, blue eyes, legs that go on for ever, ready for some action. Let's have fun! #6584 (02/07/01)

STRAIGHT EAST BAY

WM sincerely curious would like to meet an attractive TS lady with charm and grace for conversation and perhaps more. #6838 (02/28/01)



BD/SM

PUNISH ME PLEASE

Looking for a dominant gentleman 60 years plus to spank/whip me. I'm a bad boy, 64, I need an attitude adjustment with the belt. #6772 (02/28/01)

BEND OVER MY KNEES

Let your big brother pull your pants down and put you over his knees for a good spanking M or F. #6221 (1/18/00)

SPANK MY FRIEND

Generous WM ISO Dominant F who would love to help me spank my sexy 21 year old friend and watch him cry like a baby. #6787 (02/28/01)

SINCERE, EXPERIENCED MASOCHIST

seeks true sadistic female for S&M, 8&O, humiliation, animalization, degradation. Masochist is 45, White, 6 ft., 180, heavily pierced, branded, tattooed, healthy and willing. #6780 (02/28/01)

Black male submissive, mid 30s, single, disease free, seeking dominant female any race who enjoys being orally serviced and other safe fantasy play. #6797 (02/28/01)



FETISH/FANTASY

NICE LOOKING MALE

seeks lady to admire and to masturbate in front of. Only sincere apply. Any race. #6813 (02/28/01)

PAMPERED MISTRESS

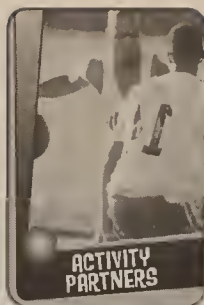
ISO a financially wealthy, tall male submissive who is lean, gorgeous, fashionable, witty, healthy and interested in stylish generosity. #6817 (02/28/01)

FULL CUT NYLON PANTIES

and pantyhose worn together even under jeans turns me on! You SWF 30-45, 5'7"+, sexy size 12-18. Me 41, 6'5", 250 lbs., kinda kinky, U.S. too! Possible LTR. #6803 (02/28/01)

WANNA BE MY DADDY?

GWM, 22 years old, looking for a hot daddy who wants to make me his own. I'm interested in leather and fur, but have yet to try it! I want you to show me what your world is all about! #6585 (02/07/01)



ACTIVITY PARTNERS

WOMEN WANTED

Established group of dining out friends since 1998, we have more men than women at the moment. No membership fee. We're having a blast! We'll make you welcome. #6510 (02/07/01)

LUNCH AND CONVERSATION

Men / Women 50+, educated, professionals, sociable, single. We'll go to good Chinese Dim Sum restaurants in the Bay Area once per month and other activities planned. #5777 (01/31/01)

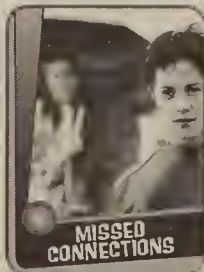
NATURE LOVER

Adventurous, independent, out door-loving male seeks folks who love to explore the Bay Area's wild places. All ages, hikers and birders welcome. #5337 (01/15/01)

Seeking Richmond District warmhearted friends, male/female, gay/straight for coffee, exercise, meditation, co-counseling, etc. I'm a young 49, tall, slim, open-minded professional, warmhearted. #6353 (1/16/01)

MONDAY NITE KARAOKE

Get up and sing or just watch and socialize. Chase away those Monday blues with a fun group of guys and gals. Pizza at afterwards anyone? #6827 (02/28/01)



MISSED CONNECTIONS

Minh's Garden and Blue Oanube 12-13-00. You: AF, SWM. We were both with older friends. You asked was I following you. I told you about Chinese restaurants. Please call. #6783 (02/28/01)

Hero formed when a woman lost her lover to a lion. The Dippers, when a child broke the heirloom tea set. You: When children fell from jungle gyms. #6733 (02/28/01)

DIGITAL GET DOWN

Saw you from across the crowded computer center. You were chatting with a total yahoo! Once you are tired of being one of his many dates, give me a call. Raging. #6771 (02/28/01)

DECEMBER 7TH, ALBERTSONS

in Albertsons "San Carlos", 7:30. You: Beautiful Asian girl, Me: tall, European guy, exchanged with hey! Please respond. #6763 (02/28/01)

Thursday, 12/21 Millbrae Safeway 9 pm. You: tall, dark hair, nice eyes, with father? Me: tall, long brown hair, shopping with my mom! Exchanged glances! Coffee? #6826 (02/28/01)

JOAN WHO HIKES

You answered my ad "NATURE LOVER" 12/16 but didn't leave a number where I can reach you. Please call Bruce. #6800 (02/28/01)



alt.sex.column

by andrea nemerson

Fitting in

Dear Andrea:

I'm 17, and my boyfriend and I want to have sex. We tried before, but it hurt both of us so we stopped. He is six feet five inches and 200 pounds, and I am five feet two inches at 95 pounds. I'm way too small for him to fit. With all the pushing and pain, he still can only get about an inch and a half inside me. It won't go any farther. We use condoms, and we think that might have something to do with it. We tried once without a condom, and it still didn't work! What are we doing wrong, and will things ever get better?

Love,
Too Small?

Dear Small:

Of course they will. Now please have a seat and be patient. I'll be right back.

Love,
Andrea

Dear Andrea:

My girlfriend and I are 25, and believe it or not, we are both virgins. Before now, it was abstinence by choice, but now it's due to "inaccessibility." I'll explain. We recently decided to have sex, but ... it just won't fit. I wish I could say the problem was my size, but I think I'm pretty normal. Nevertheless, it won't fit, and we've tried — lots. I know she's probably just nervous, but do you have any suggestions?

Love,
Too Tight?

Dear Tight:

Yeah, no problem. Back in a sec.

Love,
Andrea

Dear Everybody:

Did all of you make the same New Year's resolution? Your letters, and quite a few more just like them, all came in over the last two weeks. Too bad I already used the headline "Jung Love," as there seems to be some kind of Jungian synchronicity thing in effect here.

With the very occasional exception, any randomly chosen male-female pair can manage docking maneuvers. The real problem is getting past the initial pain and attendant panic. The more you worry, the worse it gets. Imagine someone saying, "Hold still, I'm gonna hurt you now." Is your jaw clenched? Did any other muscles tighten up a bit?

Everyone's nervous at first, and for good reason. It really can hurt, especially if the woman has an intact hymen. It's rarely fun, but think of it this way: most people who manage it once come back for seconds.

The most common mistake first timers make is starting cold. Even experienced women usually require some sort of warm-up activities before intercourse is comfortable or pleasurable. Modern, "sex positive" sexology has abandoned the word "foreplay," and I'm not crazy about it either, but everyone knows what it means, so what the heck.

Women don't demand foreplay because we're all mushy and emotional and need you guys to demonstrate affection before we'll let you in. We're not charging you an arbitrary toll. Penetration without turn-on hurts. Why? Because there are real physical changes required before the vagina can happily receive visitors. The obvious one is lubrication: shoving your way into a dry vagina causes pain, abrasion, and even tearing. It can be pretty uncomfortable for the woman too. There's nothing like fear to dry a girl out, so go get yourself a bottle of "personal lubricant." If you're using condoms, buy the economy size of lube; dry latex is even squeakier than dry skin.

The muscular front section of the vagina tends to relax automatically when you're turned on, and to slam shut in alarm at an unwanted approach. Try a finger. Scared of his finger? Try your own. Try two. Get used to the sensation of having something moving around in there. If you do have a hymen, this is a good way to find out exactly where it is and if you can get around it.

But wait — there's more. As excitement increases, a woman's uterus actually pulls up farther into her body, making space that wasn't there before. Until then, you're likely to bang into her cervix, which normally extends into the vagina from above. This feels like getting punched in the gut from the inside, so try to avoid it.

The best way to avoid all this painful stuff is to fool around a lot first. An orgasm or two (for her) is even better. Does all this prep work guarantee a painless, carefree deflorator? Well, no. For girls with a tough hymen or a really big boyfriend, there's going to be at least momentary pain, followed by relief and the inimitable satisfaction of a job well done.

Love,
Andrea ❖

Andrea is on vacation this week. A longer version of this column originally appeared online Jan. 23, 1998. A new asc will appear next week. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire St., S.F., CA 94110; askme@sirius.com; or www.sfbg.com/asc.

SAN FRANCISCO BAY GUARDIAN

classifieds

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Classified Index

For Career Education and Employment see

CareerSource

beginning on Page 102

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Ad Deadlines

LINE ADVERTISING: Copy, space reservations, art and payment must be submitted before Monday, 5 p.m.

DISPLAY ADVERTISING: Copy, space reservations, art, and payment must be submitted by 2 p.m. on the Friday prior to publication.

CONNECTIONS & 18+: All ads must be submitted no later than 2 p.m. on the Friday prior to publication.

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BY PHONE:

Call the Classified Department at (415) 255-7600 Monday through Friday from 8 a.m. to 6:00 p.m.

BY FAX:

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BY MAIL:

Use the Classified order form in this section and mail to Bay Guardian Classifieds, 520 Hampshire Street, San Francisco, CA 94110.

BY E-MAIL:

Send your ad copy to classifieds@sfbg.com and we'll call or e-mail back your quote within one business day.

IN PERSON:

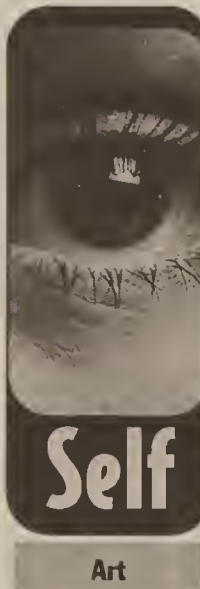
Visit our offices Monday through Friday 8:30 a.m. to 5:00 p.m. at 520 Hampshire Street (at Mariposa Street).

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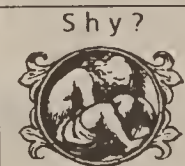
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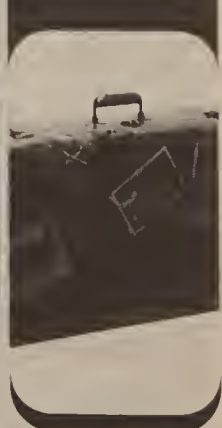
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Legal Notices

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 245248

The following person is doing business as UTEMPO, 2133 Stockton Street, San Francisco, CA 94133; ROGER LIMON, 2133 Stockton Street, San Francisco, CA 94133. Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by an individual. Signed ROGER LIMON. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, on Dec. 6, 2000.

December 20, 27, 2000, January 3, 10, 2001. L# 351201

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 245197. The following person is doing business as MAZARIEGOS CLEANING SERVICES, 1617 Kirkwood Ave., San Francisco, CA 94124; Registrant #1: MAZARIEGOS, ELITO, 1617 Kirkwood Ave., San Francisco, CA 94124; Registrant #2: GLORIA MAZARIEGOS, 1617 Kirkwood Ave., San Francisco, CA 94124. Registrants commenced business under the above fictitious business name on the date December 12, 2000. This business is conducted by a husband and wife. Signed ELITO NOEMI MAZARIEGOS. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on December 4, 2000. December 20, 27, 2000, January 3, 10, 2001. L# 351202

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 245501

The following person is doing business as ONE O DEVELOPMENT, 02 LASS, 870 Market Street, Suite 128S, San Francisco, CA 94102; COLLABORATIVE COMPUTING SYSTEMS, INC., 870 Market Street, Suite 128S, San Francisco, CA 94102. This business is conducted by a corporation. Corporation name: Collaborative Computing Systems, Signed: Jason Williams, Printed name & Title: Jason Williams, President. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on December 20, 2000. DECEMBER 27, JANUARY 3, 10, 17, 2001. L# 351302

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 245525

The following person is doing business as MARY'S HOUSE CLEANING, 207-A Bonview Street, San Francisco, CA 94110; Maria Valencia, 207-A Bonview Street, San Francisco, CA 94110. Registrant commenced business under the above fictitious business name on the date December 21, 2000. This business is conducted by an individual. Signed Maria R. Valencia. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maria R. Valencia, on December 21, 2000.

DECEMBER 27, JANUARY 3, 10, 17, 2001. L# 351303

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 245514

The following person is doing business as MILFORD CONSTRUCTION, 1212 ALABAMA STREET, San Francisco, CA 94110; JOSEPH O'FLYNN, 1212 ALABAMA STREET, San Francisco, CA 94110. Registrant commenced business under the above fictitious business name on the date October 29, 1999. This business is conducted by an individual. Signed JOSEPH O'FLYNN. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on December 21, 2000. DECEMBER 27, JANUARY 3, 10, 17, 2001. L# 351401

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 245514

The following person is doing business as MILFORD CONSTRUCTION, 1212 ALABAMA STREET, San Francisco, CA 94110; JOSEPH O'FLYNN, 1212 ALABAMA STREET, San Francisco, CA 94110. Registrant commenced business under the above fictitious business name on the date October 29, 1999. This business is conducted by an individual. Signed JOSEPH O'FLYNN. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on December 21, 2000. DECEMBER 27, JANUARY 3, 10, 17, 2001. L# 351402

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 245025

The following person is doing business as ANDRE SORIANO SAN FRANCISCO, 4905 Mission Street, San Francisco, CA 94112; ANDRE SORIANO, 4905 Mission Street, San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date Nov. 22, 2000. Signed ANDRE SORIANO. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on November 22, 2000. DECEMBER 27, 2000, JANUARY 3, 10, 17, 2001. L# 351301

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 317738

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of JOVINO JOSE ARIAS III, For Change Of Name. The application of JOVINO JOSE ARIAS III for change of name, having been filed in Court, and it appearing from said application that JOVINO JOSE ARIAS III has filed an application proposing that His name be changed to JOVINO. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 27th day of February, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 28th day of December, 2000. Alfred G. Chiantelli, Judge of said Superior Court. JANUARY 3, 10, 17, 24, 2001. L# 351403

SUMMONS (CITATION JUDICIAL) CASE NUMBER (Numero del Caso) FL 039474 NOTICE TO RESPONDENT: (Aviso al demandado): DAVID HAROLD JOHNSON YOU ARE BEING SUED. (A usted le estan demandando) THE PETITIONER'S NAME IS: (El nombre del demandante es): JACQUELINE RENE JOHNSON. You have 30 CALENDAR DAYS after this Summons and Petition is served on you to file a Response (form 1282) at the court and serve a copy on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time, the court may make orders affecting your marriage, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. The name and address of the court is: (El nombre y direccion de la corte es): SUPERIOR COURT-COUNTY OF SAN FRANCISCO, 400 McAllister Street, San Francisco, CA 94102. The name, address, and telephone number of petitioner without an attorney is: Jacqueline Rene Johnson, 8225 Manners Drive, #115, Stockton, CA 95219. Notice To The Person Served: You are served as an individual. December 20, 27, January 3, 10, 2001. L# 351203

The State of New Hampshire Judicial Branch - Family Division at Portsmouth

111 Parrot Avenue, Portsmouth, NH, 03801, (603) 433-8518. CITATION FOR PUBLICATION in the matter of VIRGINIA M. DEQUINA and ROLAND DEQUINA, JR. CASE NO: 2000-M-0013. On January 12, 2000 Keri J. Marshall, Esquire, 47 Depot Road, East Kingston, NH, 03827 filed in this Court a Petition for Divorce with requests concerning: Custody, Child Support, Health Insurance, Division of Marital property (both real and personal) and payment of debts. The original pleading is available for inspection at the office of the Coordinator at the above.

Family Division Location. ROLAND DEQUINA, JR. shall file a written Appearance Form with the Coordinator of the Family Division at the above location on or before JANUARY 27, 2001 or be found in DEFAULT. ROLAND DEQUINA, JR. shall also file by FEBRUARY 27, 2001 a Response to the Petition and deliver a copy to the Petitioner's Attorney or the Petitioner, if unrepresented. Failure to do so will result in issuance of Orders in this matter which may affect you without your input.

BY ORDER OF THE COURT
Wilda R. Elliott, Coordinator
November 27, 2000
FDDQ051
JANUARY 3, 10, 17, 2001. L# 351402

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\$700 INNER RICHMOND (10th AV @ Balboa) to share with 31yo SF and 2 others. Yard. D/W. F/P. (#26525) - We have over 600 rooms! - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

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\$800 INNER SUNSET (19th AV @ Ortega) to share with 33yo SF. Yard. Parking. D/W. W/D. F/P. (#26543) - We have over 600 rooms! - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$850 CASTRO/EUREKA VALLEY (States @ Castro) to share with 24yo GF and 2 others. (#26512) - We have over 600 rooms! - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

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Aries

March 21 - April 19

My New Year's resolution is to sublimate everything that happened as a result of my last New Year's resolution. This is because resolutions are supposed to be ultimately beneficial, even if it takes a while. Don't make any hasty resolutions this week, especially the kind where you have to sign in ink?

Taurus

April 20 - May 20

You may not have the capacity to outwit everyone, but you can definitely outwait most people. In fact, you're so good at waiting that there's probably something you were waiting to do that you've forgotten entirely. Maybe it's time to make your move (if only you can remember where).

Gemini

May 21 - June 20

OK, this is the real new millennium, and this year gives you great blessings (you're getting a taste of those right now), along with a matching set of responsibilities (they'll get here eventually).

Cancer

June 21 - July 22

There is an extremely high potential for your rather overdeveloped libido to kick into turbo gear this week, so be careful. Wear a helmet and knee pads during all romantic pursuits. Maybe a parachute, too, and don't forget to fasten your seat belt.

Leo

July 23 - Aug. 22

It seems I'm running into two kinds of people these days: those who are bored and those who complain about having too much drama in their lives. Since Leos know all about drama, perhaps you can assist with this. After all, the bored appreciate a good spectacle, and those who have an overabundance of drama are just being greedy. Effectuate the equitable division of drama this week.

Virgo

Aug. 23 - Sept. 22

In preparation for the New Year, I decided to organize all of my media. It was a cleansing and liberating experience, putting the comix in chronological order and deciding whether I should shelve the weird alternative mysticism stuff next to the anarchistic political stuff. One's media is a reflection of one's inner self, and this is a good week for organizing your ideas (as well as your CD collection).

Libra

Sept. 23 - Oct. 22

The other day I was standing in line to pick up my trophy for Most Horrendous Love Life of Y2K. It was a pretty long line, a couple million of us, and of course everybody was flirting with everybody else, which

made the wait even longer. I was amazed to find very few Librans there, until I jumped to the conclusion that you were outside flirting with all of our newly single exes. Be careful. Some of those people don't wear warning labels.

Scorpio

Oct. 23 - Nov. 20

Romance is in the air for Scorpios. Of course, there's always the chance that you're exuding it from your pores all by yourself, making your own mysterious little pheromone cloud that surrounds you with portable love vibes. This week your emissions are much higher than common sense allows.

Sagittarius

Nov. 21 - Dec. 21

Since we're all in agreement about the fact that this is a new century, it's time for some meme cleaning. Memes, of course, are persistent thoughts that are known to linger past their usefulness — such as a fondness for the Spice Girls, or a belief that someday they'll bring back Windows 3.1. Remove worn-out notions from your head this week.

Capricorn

Dec. 22 - Jan. 19

Last night I had a nightmare in which all the people younger than me came up with a secret language that I couldn't understand that was based on binary code downloaded directly into their brains. And all of my literacy and keyboarding skills were suddenly obsolete, leaving me with piles of moldering print, hard drives full of rapidly deteriorating text files and angst, and nobody to commiserate with except a bunch of curmudgeons longing for the good old days. Your challenge this week involves bridging a communication gap between young punks and old geezers.

Aquarius

Jan. 20 - Feb. 18

A few years ago I was a very sociable person. Then I took a few years off to be antisocial, and now that I've discovered my phone list again, I'm amazed by how much people change when you fall out of touch with them. In fact, you'd be amazed too. Touch base with an old pal this week.

Pisces

Feb. 19 - March 20

The most dismal, excruciating, painful love affair I've ever had in my life was with a Pisces, but it was still way fun in its own right. Many people seem to feel that way about Pisceans, especially now that Venus is importing a fresh supply of breeding stock into your particular pond (which beats having to swim upstream). ♀

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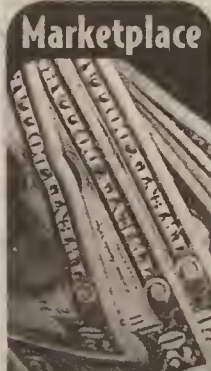
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Cat Jack - 6 years, OSH Tuxedo. Playful, intelligent, indoor/outdoor. Neutered, tested, shots. \$55 donation. (510) 428-4929.

Cat Jasmine - 3.5 yrs, OSH, Siamese/Calico mix, very sweet, indoor. Spayed, tested, shots. \$60 donation. PURRS (510) 444-3204.

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Cat - Smiley Marie, 2 1/2 years, OMH Calico. Very sweet & affectionate. Spayed, tested, shots. \$60 donation. Purrs (510) 769-1032.

Cat Stanley - 2 years, OSH tuxedo. Very warm, affectionate. Neutered, tested, shots. \$55 donation. Purrs (510) 444-3204.

Cat - Tommy, 1.5 yrs OSH Ginger Siamese mix, big boy. Friendly when he knows you. Neutered, tested, shots. \$55 donation. Purrs (510) 444-3204.

Cats - Moppet (male) & Mippel (female), 1 1/2 years, OSH. Grey tabbies. Both sweet and affectionate. Altered, tested, shots. \$115/pair donation. (510) 843-4698.

Cats Sylvia & Oliver - Sylvia, 1.5yrs, OSH Grey Tabby. Sweet when she gets to know you. Oliver, brother, litter mate, OSH Black, playful, independent, were originally feral, but will bond with right person. Altered tested shots. \$115 pair donation. Purrs (510) 763-6981.

Oog: Kodi, 2 years, American pit/ Staffordshire mix. 40 pounds. Fawn color, green eyes, housebroken. Older kids OK, needs some additional socialization. Neutered, shots. \$100 donation. Purrs (510) 444-3204.

Kitten Oliver - 4.5 months, OSH Black, Real Love Bug. Tested, shots. \$50 donation + \$10 neuter deposit. Purrs (510) 444-3204.

Kitten Purr Purr - 5.5 months, OSH Grey Tuxedo. Very sweet. Neutered, tested, shots. \$55 donation. Purrs (510) 444-3204.

Kittens: 8 months, Bud, OSH, black, Lou, OSH grey tabby. Neutered, tested shots. Donation \$55 for 1, \$110 for pair. Purrs (510) 658-1160.

Kittens - Available 2 kittens. Very sweet. Tested, shots, altered. \$60 Purrs (510) 843-4698.

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Rabbit Chester - 11months, albino. Responsive, affectionate. \$20 donation. Purrs (510) 444-3204.

Rabbit Cynthia - 4mo, dwarf solid black, cute, adorable, cuddly. \$20 donation. Purrs (510) 444-3204.

Rabbit David - Brown dwarf mixed about 6 months old. Playful and friendly. \$20 donation. Purrs (510) 444-3204.

Rabbit Dennis - 8 months Albino white, silver ears, very playful curious. \$20 donation. PURRS (510) 444-3204.

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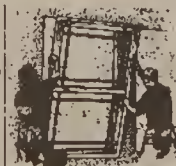
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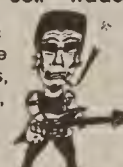


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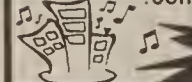
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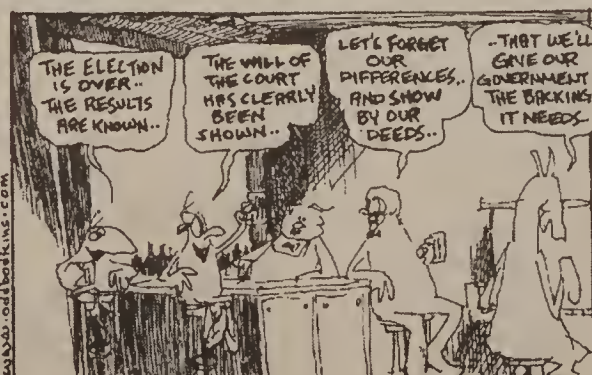
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Landscaping at the AIDS Memorial Grove is one of many projects undertaken by Hands On volunteers.

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HANDS ON SAN FRANCISCO

Volunteering to Make a Difference

If you want to make a difference but don't know how, Hands On San Francisco is a great place to start. Hands On partners volunteers with nonprofit groups by providing flexible, accessible projects and coordinating the efforts of those who work on them.

Each month, volunteers receive a calendar listing 55 plus projects, scheduled in the evenings and on weekends, making it easier for working people to do community work as well. For those in need and those with a need to give, Hands On San Francisco provides just the right touch. For volunteer information, click on to hosf.org.

Over the next several weeks, we ask you to help support these five community organizations. The Bay Guardian Community Fund is a component fund of the San Francisco Foundation, the Community Trust for the Bay Area, and all contributions are tax deductible. Please, put your money where your heart is, and give what you can. Thank you.

**Put your money where your heart is
and give what you can. Thank you.**

Five Ways You Can Make a Heartfelt Commitment

Hands On is just one of the five local community organizations that will benefit from the 2000-2001 fundraising campaign. Launched in 1991 as our 25th Anniversary gift to the Bay Area, this annual Fund has assisted many local nonprofit groups through cash donations and public awareness campaigns. Other beneficiaries are:

AIDS PROJECT EAST BAY

*Culturally Sensitive Services
for People Living with HIV*

AIDS Project East Bay provides a full range of services and outreach at no cost to clients, from medical and nursing case management to financial and housing assistance. APEB also conducts aggressive education and prevention programs to fight the spread of HIV/AIDS, especially among the homeless and other high-risk populations.

HORIZONS UNLIMITED

*On a Mission
of Healing and Motivation*

Horizons Unlimited offers a full continuum of educational and employment opportunities, prevention, treatment and support services for

the City's underserved Latino youth aged 12 to 26, who may have problems with or are at risk for substance abuse. Horizons' many programs stress individual responsibility, positive behavior, family unity, and community involvement.

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Ninth Street Media Arts Consortium houses some of the country's leading media arts organizations, including the Film Arts Foundation, Cine Action, Frameline, the SF Jewish Film Festival, the National Asian American Telecommunications Association, and others. Ninth Street provides facilities and equipment 24-7, as well as motivation and support services and film and video screenings. Unfortunately, in just one and a half years, this vital independent film resource will lose its home due to impossible rent increases.

YES! ... I want to help!

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☐ Hands On San Francisco - volunteerism at work

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☐ Ninth Street Media Arts Consortium - community service on film



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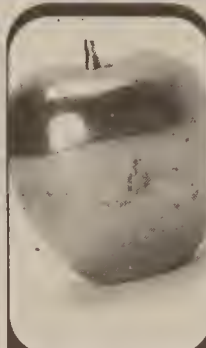
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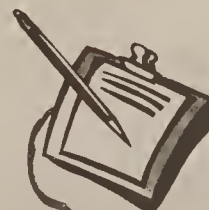
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SF Music Studio looking for Engineer to staff audio/visual department. Fax: (650) 401-6779 GROCERY

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Call (415) 255-7600

Retail

New Store Opening!

Open House
Monday, January 8
5PM-8PM
125 Grant Avenue



America's most exciting specialty retailer is opening a new store in **Union Square**! If you enjoy selling and educating customers, come join us! We offer outstanding career opportunities for optimistic, creative, energetic people in the following **FULL & PART-TIME** positions:

Sales - Customer Service - Stock Management Trainee - Inventory Control

On-the-spot interviews will be conducted for our new store, as well as our existing Palo Alto location. We offer competitive salary and a great benefits package, including 401(k) and 30% store discount. If unable to attend our January 8th Open House, please call for an application or fax/send resume to:

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Phone: 415.986.4000
Fax: 415.986.8280
www.crateandbarrel.com

Whole Foods Market
We are looking for talented 1. Prepared Food Team Leader 2. Production Chef 3. Store Receiver 4. Shift Manager. S. Managers for Bakery and Meat Departments. Looking for professional, motivated dynamic people to work in our busy San Francisco store. Experienced clerks with superb customer service and restaurant experience preferred. Full and Part Time positions available with flexible hours. Benefits include a 20% store discount, medical, dental, 401k, profit sharing and more. Apply in person: 1765 California Street or e-mail NP.jobs@wholefoods.com.
(See our display ad)

PERFORMERS
Blue Man Group
Open call in San Francisco! Blue Man Group, the off-Broadway sensation, is searching for performers for upcoming productions, as well as current productions in Boston, Chicago, and Las Vegas.

Monday, January 15, 2001
Noon-SPM
Il Teatro Studios
449 Powell Street
San Francisco

(All necessary audition equipment will be provided)
www.bluemangroup.com
See our display ad in the front of this week's Guardian

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MUSIC INDUSTRY

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CareerSource

Our new CareerSource employment section offers recruitment advisers the opportunity to reach young, active professional adults in the San Francisco Bay Area with cost-effective and creative advertising solutions. Special positioning, spot and process color options can provide you the tools you need to stand out from the crowd. Call the classified department today at (415) 255-7600

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Moose's Restaurant
seeks reservationist.
Excellent opportunity for a student.
Great benefits, fun atmosphere.
Fax resume to
415-989-7830
or call Sarah @
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RETAIL SALES
Peachy's Puffs
Candy Vendor at
Concerts 20-30
Vendors needed for
Huge concerts, clubs,
raves, also.
Great pay, lots of fun!
More events to follow.
Call ASAP.
Peachy's Puffs
(415) 777-4436 ext.2

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Earn what you are worth! Confident successful sales gurus needed NOW! Develop and maintain relationships with big name clients at this SF firm. Market research experience a BIG plus...To \$80k. Contact Strategic Staffing (415) 616-6300 or fax (415) 616-6306 or emails jobs@strategic-staffing.com.

SALES
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SALES

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Resp. include managing an inside sales team, setting department goals and direction as well as training and development. Strong selling, strategic and motivational skills are required to develop people and traditional Classified categories of Employment, Real Estate, Rentals, and Automotive. Opportunity for rapid advancement to qualified applicants. The Bay Guardian offers a large income potential (base salary plus commission with bonus opportunities). Benefits include 401(k), health, dental, and vision. Please send your resume or inquiries to jody.coley@sfbg.com, fax (415) 621-2016 or mail to: Class Manager, 520 Hampshire Street, San Francisco, CA 94110-1417.

GUARDIAN

SALES

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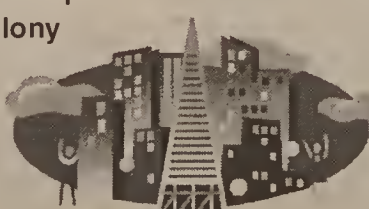
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2140 Polk St. SF. Fax Resume: (415) 673-7420. Beth/Michelle

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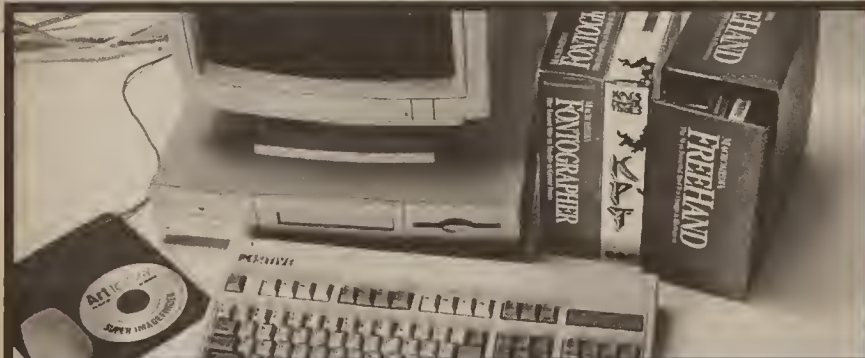
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THE SAN FRANCISCO BAY

GUARDIAN

A San Francisco Bay Guardian Advertising Supplement



THE SAN FRANCISCO BAY
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GUARDIAN

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Do you suffer from panic attacks with some or all of the following symptoms?

- Shortness of breath, choking sensations
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- Numbness or tingling sensations
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HIV+ & High Cholesterol?

This trial compares two treatments for high cholesterol:

Fenofibrates vs. Pravastatin.

Patients are reimbursed \$20/ visit.

For more details, call Mary Payne, RN at UCSF ACTG, 415-514-0550 ext. 356.

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* Prostitution *

Eric J. Messersmith, Esq. (415) 351-1600

HIV RESISTANCE TESTING

Have you been on more than one regimen of HIV medications?

Are you considering a change because your viral load has gone up?

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City Clinic provides free/low cost, drop-in, confidential sexually transmitted disease services (STD) for anyone over 12. We are located at 356 7th St., between Folsom and Harrison St., and are open Mon., We. and Fri. from 8am-4pm. For more info call (415) 487-5500. www.dph.sf.ca.us/sfcityclinic.

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